

EXHIBITION OF PORTRAITS
BY
JOHN NEAGLE

APRIL 12, 1925



MAY 13, 1925

THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS
PHILADELPHIA

1925

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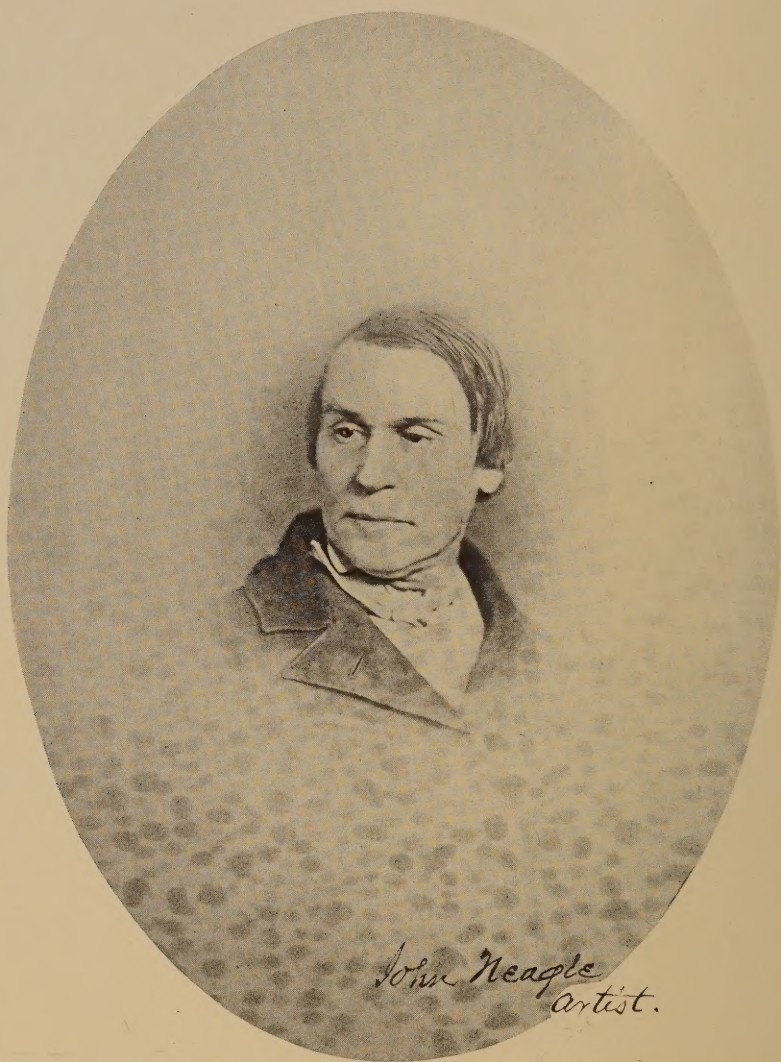
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THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS
FOUNDED 1805

CATALOGUE OF AN
EXHIBITION
OF PORTRAITS BY
JOHN NEAGLE

FINAL EDITION

PHILADELPHIA
1925

ACKNOWLEDGMENT

The Pennsylvania Academy of the Fine Arts takes pleasure in acknowledging its indebtedness to Mr. Mantle Fielding, through whose advice and generous coöperation, many of the paintings shown in this exhibition were obtained.

The Academy is indebted also to Mr. Fielding for work in arranging the facts concerning the subjects of the canvases.

The task of making a comprehensive collection of portraits by John Neagle was of exceptional difficulty, because no registry which gives the present owners exists.

To the lenders of the works of this artist the Academy is most grateful.

JOHN NEAGLE

ARTIST

(1796-1865)

BY

MANTLE FIELDING

It is a matter of regret to the student of American painting, that few of the records, letters, and other writings of John Neagle, have been preserved.

There are still to be found some of his letters to friends and patrons arranging for the painting of portraits, and his son, Garrett C. Neagle, has presented to The Historical Society of Pennsylvania, John Neagle's Commonplace Book. This latter is really a memorandum about different painters describing their methods, criticisms, and opinions. It is an invaluable aid, alike to the painter and art student, written in the hand of the artist, and explains many matters not otherwise recorded. Unfortunately there has been no attempt to prepare a complete list of Neagle's work, and its need has been badly felt by collectors of American paintings.

John Neagle was born at Marlborough House, a hotel of some pretensions, in Marlborough Street, Boston, Massachusetts, on the 4th day of November, 1796 (not 1799, as noted by Dunlap), during a temporary visit of his parents from their home in Philadelphia, Pennsylvania.

He was baptised in the Roman Catholic Church in Boston by Bishop Chevereux, who was later, upon returning to France, honored with a Cardinal's hat. Just as the baptismal ceremony was about to begin, an alarm of fire set the town in commotion. The baby's sponsor stepped out to see if his own residence was in danger, and not returning in time, Bishop Chevereux said, "Well, he is a nice boy, and if you will allow me, I will become the sponsor." This graciousness greatly pleased the father and mother who started in a few days with the future artist for their home in Philadelphia.

Neagle's father was a native of Doneraile, in the county of Cork, Ireland; and his mother, whose maiden name was Taylor, was the daughter of a New Jersey yeoman and was born near Bordentown, New Jersey.

John Neagle lost his father when he was only four years old, and was brought up by his mother who married a second husband. She lived to see her talented son married and settled in Philadelphia as a successful portrait painter.

He had but little early instruction in art, and his boyish efforts to copy and draw figures were directed by a fellow school-boy named Petticolas, who afterwards became a well-known artist of Richmond, Virginia. Young Neagle looked up to him as a master and imitated his attempts, until Neagle became the artistic wonder of his school-mates. He spent a short time in the drawing school of an Italian painter and drawing master, Signor Pietre Ancora, and was then apprenticed to Thomas Wilson, a coach and ornamental painter of Philadelphia. Wilson soon after became a pupil of Bass Otis, the portrait painter, who opened a studio in Philadelphia in 1812. Otis experimented in engraving and made the first lithographic prints in the United States. Young Neagle, employed in the coach painting room, was accustomed to carry Wilson's palettes and brushes to and from the Otis studio, and in this way became known to Otis who gave him some instruction. It was during this period of his study, when Neagle was about nineteen years old, that Otis painted that delightful portrait of his pupil which now hangs in the gallery of The Pennsylvania Academy of the Fine Arts. He also about this time first met the artist, Thomas Sully, being introduced by Otis in Sully's studio on Fifth Street. Sully not only made him welcome but also invited him to visit his gallery and study his paintings. This introduction grew into more intimate relations when Neagle married Mary Chester Sully, the daughter of Lawrence Sully and Sarah Annis Sully. After the death of Lawrence, his widow, Sarah, married Thomas, who was Lawrence's youngest brother.

In the year 1818, he set up his easel at his mother's house, Almond and Front Streets, Philadelphia, and began the regular practice of his profession. Thinking that he might compete with more success with the painters beyond the mountains, he traveled to Lexington, Kentucky, with a view of establishing himself in that then fast-growing town. His first question was, "Is there any portrait painter in Lexington?" and to his amazement he was told that there were two. He went in search of them and chance diverted him first to the painting room of Matthew Harris Jouett, a student of Stuart and by all odds the best painter west of the Alleghany Mountains. Neagle saw at a glance from the work of that gentleman, that Jouett was a good and well-instructed artist, and that he himself would have no chance of employment or of becoming the leading portrait painter of Lexington. The young artist's money being expended, he determined to go on to New Orleans, and if no good awaited him there to find his way

home by sea. To pay his passage down the Mississippi was out of the question; he therefore offered his services to the captain of a boat. Neagle's appearance did not please the rough boatmen, who, thinking him a dandy, soon gave him such indications of their dislike, that he was glad to retreat from a hopeless battle. Fortunately for our young painter, he was relieved from his awkward situation by the loan of a few dollars from a Mr. Burns who had known him in Philadelphia, and the youth, once more afloat, was carried with the current towards New Orleans. As they approached that great commercial emporium of the Southwest, he felt the necessity of raising some more money, and opening his trunk he was fortunate in selling the skipper part of his wardrobe. He was now landed in New Orleans, one of the most extravagant places for board and lodging in the United States. Here he would have found himself in another awkward situation, if he had not met another acquaintance from the East, Mr. Edward Hall of the firm of Hawkins and Hall, of Philadelphia. This gentleman had sat to Neagle for his portrait and now bought from Neagle a painting of the head of Washington, which our young artist had brought from Philadelphia, rolled in a trunk. The money from this picture sale enabled him to pay his passage to Philadelphia.

Neagle's business improved after his travels. He established himself as a portrait painter in the Quaker City and continued to advance by his unwearied study and application to his art. In May, 1820, he married Mary Chester Sully. They had ten or eleven children, many of them inheriting the artistic talents of their father.

On July 12, 1825, John Neagle started on a pilgrimage to Boston with his friend, James Barton Longacre, the Philadelphia engraver, to visit the studio of Gilbert Stuart, the greatest of American portrait painters. From the interesting diary of the engraver we can trace their journey to Boston, which consumed a week, as well as their reception by the veteran portrait painter. Under the date of July 20th the journal recites:

"We took a carriage and called on Mr. Stuart, were very handsomely received by him. His age does not appear in the least to have impaired his faculties, so far as judgement and conversation are concerned. His powers are still displayed in his most recent pictures; they are full of likeness and animation."

On this visit they also made the acquaintance of Washington Allston, who dined John Neagle many times and went with him to Stuart's studio to see the portrait Neagle painted of Stuart.

Neagle carried with him to Boston a portrait he had recently painted of Mathew Carey, the publisher, of Philadelphia, which he intended showing to Stuart as a sample of his work in portraiture. In Longacre's diary he records under the date of July 22nd:

"Neagle went to see Stuart, and showed his portrait of Mr. Carey, which he had nearly faltered in, in spite of all my exhortations and entreaties."

Neagle need not have faltered in showing this fine portrait to Stuart who received it with favorable criticism and much invaluable advice. The exalted position Stuart occupied as a painter is shown by Neagle's apprehensions and misgivings in submitting his work for criticism. Of course, Neagle was greatly flattered, as well he might be, at Stuart's sitting to him for his portrait. He writes, "That he should have honored me, an humble artist and a stranger, by not only sitting for a portrait entire, but also by sitting for the completion of a copy is singular. My portrait is the last ever painted of this distinguished artist. I presented it to Stuart's friend, Isaac P. Davis, Esq., and it is now, I think, the property of the Boston Athenæum."*

Neagle gave the following account of the sittings.

"Mr. Stuart had stepped out of the painting room (it was at his own house) and in the meantime as a preparation for his sitting I placed alongside of my unfinished portrait one painted by him of Mr. Quincy, the Mayor of Boston, with the view of aiding me somewhat in the coloring. When he returned and was seated before me he pointed to the portrait of the Mayor and asked, 'What is that?' 'One of your pictures.' 'Oh, my boy, you should not do that,' said he. 'I beg your pardon, Mr. Stuart; I should have obtained your permission before I made use of it; but I have placed it so carefully that it cannot suffer the least injury.' 'It is not on that account,' said he, 'that I speak. I have every confidence in your care; but why do you place it there?' 'That I might devote my mind to a high standard of art,' I replied, 'in order the more successfully to understand the natural model before me.' 'But,' said he, 'does my face look like Mr. Quincy's?' 'No, sir, not at all in the expression, nor can I say that the coloring is even like; but there is a certain air of truth in the coloring of your work, which gives me an insight into the complexion and effect of nature; and I was in the hope of catching something from the work of the master without imitating it.'"

There can be no doubt that Neagle drank deep at the fountain of Stuart's genius. The conversations carried on at these sittings were helpful and inspiring, and Neagle missed nothing that fell from Stuart's lips.

* Now hanging at the Boston Museum of Fine Arts. The copy spoken of is the replica at The Historical Society of Pennsylvania.

Neagle told John Sartain, the engraver, that while he was painting Stuart's portrait, the weather was very hot and that his colors became ropy and unmanageable. Stuart, as he posed, saw the trouble the artist was having with his paint and asked him if he did not know how to remedy it. Neagle acknowledged he did not. "Well, hand me your palette and knife and I will show you." He then spat in the color and with rapid motion of the knife mixed it in thoroughly, treating each pigment in succession in the same way. Neagle said the effect was magical, the paint afterwards rapidly obeyed every touch.

That Stuart's mind remained vigorous, an entry in Mr. Longacre's diary shows very clearly.

"July 23rd, Saturday—In the morning I called on Mr. Stuart—much interested in his conversation from eleven till nearly two o'clock; we were in his painting room."

This visit was an epoch in Neagle's career, and in the subsequent distinction he attained, may be traced the influence of Stuart's teaching.

The following year, 1826, when Neagle was in his thirtieth year, he produced what is regarded as his masterpiece, the full-length portrait of Patrick Lyon, the blacksmith at his forge. A replica can be seen at The Pennsylvania Academy of the Fine Arts. The original, somewhat smaller, is at the Boston Athenæum, this society having purchased it for \$400. The Academy replica was painted three years later and is dated 1829. The story connected with the painting of this portrait is that the subject, Pat Lyon, was not only a blacksmith, but also a clever locksmith. He had been employed by the Bank of Pennsylvania in the latter capacity and had done some work in their vaults. When the great robbery of the bank occurred, something over \$160,000 being stolen, suspicion fell upon him. All this happened in 1798, the year of the yellow fever, and Lyon being away from the city, did not learn of the robbery until some two weeks after the event. He at once returned to town and met the President, Cashier and Robert Wharton, then an Alderman. In spite of a straightforward account of his movements, which in a court of law, when substantiated, would have established an alibi, he was suspected of being an accomplice and was incarcerated, upon failing to secure bail which was demanded in a very large sum. In prison he remained some three months, and there is a rare engraving of him seated in the prison cell, by James Akin (see Stauffer's *American Engravers* No. 19). It was then discovered that the guilty parties were a porter of the bank and a carpenter. Nearly all the money was recovered from the latter, the porter having died of yellow fever within a week of the robbery. Lyon very naturally brought suit against the directors, and eventually received a compromise payment from the bank of \$9,000. Whether or not this was the foundation of his

fortune, it is certain that he prospered as time went on, and at the period at which Neagle painted him was very well-to-do. It is said that Lyon ordered his portrait painted as follows: "Do it at full length, do it your own way; take your own time, and charge your own price; paint me as a blacksmith. I don't want to be represented as what I am not—a gentleman."

It is supposed that Pat's idea in association with the latter classification on canvas, at least, was largely one of clothes, and from an artistic standpoint it was infinitely more desirable that he should be handed down in leather apron and bared arms, than arrayed in a suit of black broadcloth. It is a strong, vigorous painting of a strong, vigorous man. The building with the cupola, shown in the background of the picture, has been supposed to be a representation of the Walnut Street gaol where Lyon was imprisoned. It is, however, more likely to have been intended for Carpenters' Hall where the Bank of Pennsylvania was installed at the time of the robbery. The idea of introducing this detail into the design was probably entirely due to Neagle. In fact the whole composition is typical of the artist, whose instruction was, "Do it your own way."

John Sartain, the engraver, said that Neagle told him that after receiving the commission to paint the full-length portrait of Pat Lyon, so much time elapsed before a sitting could be arranged, that the artist suspected that Lyon was purposely evading it. Neagle told Lyon what he thought, and asked him to say frankly whether he doubted the artist's ability to produce a creditable picture. "Well, then," said Lyon, "frankly that is it. You know, Mr. Neagle, you are still a very young man, and it has been shown me that it takes long experience to produce such a picture as is proposed, and you might not succeed." Neagle contrived to learn from him at length that it was Bass Otis, whose pupil Neagle had been, who had suggested the doubt.

Neagle was stung to exasperation at this check and appealed earnestly to Lyon to trust him and not to withdraw from him this opportunity for distinguishing himself. Lyon was so favorably impressed with the confidence and enthusiasm of the artist, that he told him to go on with his work. The result was the very successful portrait now owned in Boston, and the larger replica hanging at The Pennsylvania Academy of the Fine Arts.

Neagle told Sartain that his anxiety made him imitate closely all the objects in the Smithy that appear in the picture, even measuring them, as well as carefully drawing them.

From this time forward Neagle never lacked sitters. The public saw evidence of good taste and power, and a knowledge of the arts surprising in one so young and whose advantages had been so meagre. A prominent sitter was the Rev. Dr. Wylie, Vice-provost of the University of Pennsylvania. Neagle had crowds of sitters from among the most distinguished people in

the city. Among them, Commander Barron, Commander Elliott, Colonel Linnard of the army, and others. In the meantime, finding himself so far from the centre of the city, he moved his studio to Walnut Street, below Fifth, where he finished the portrait of Mathew Carey, the well-known bookseller and author. This picture won compliments from our ablest artists. The celebrated Gilbert Stuart said, on looking at it in Boston, "I know that man, though I have not seen him for fifty years." He first saw him in Dublin, in a printing office, a merry, mischievous, bright lad, always in scrapes, full of Irish pluck, and prone to fights. When Mr. Stuart saw the portrait, he said, "That is a bobbish picture." Neagle did not understand the term "bobbish," and upon asking Mrs. Stuart what it meant, she answered:

"Did he call your picture 'bobbish'?"

"Yes," said Neagle, "and I am afraid he does not like it."

"Quiet your fears," she replied, "for if that is what he said, he paid you a high compliment. With him, 'bobbish' is synonymous with 'remarkably fine.'"

Allston also praised it highly, saying it was better than any head done by the artist Leslie except one—the head of Sir Walter Scott (then hanging in the parlor of a gentleman in Boston).

About 1827 Neagle went to New York on a visit of business and pleasure. He had received a commission from Wemyss and Lopez to paint rapid portraits of certain distinguished actors in New York, among them, Kean, Forrest, Mr. and Mrs. Hilson, Mr. and Mrs. Barnes, Mr. Thayer, and others. While there, he was invited to a dinner party at the house of Mr. Foot, two or three miles from the city, on the banks of the Hudson. A number of gentlemen were present, and after the cloth had been removed, it was proposed that Mr. Kean should give Neagle a sitting, the artist having taken his materials with him for that purpose. The character chosen was Richard III, and the passage to be illustrated was, "I can smile, and smile, and murder while I smile." Mr. Kean, being about to leave New York for some engagement, had all his things packed. Neagle was placed immediately opposite to him at the dinner-table, that the artist might have an opportunity of studying the countenance of the great tragedian. Mr. Wemyss was present and suggested the sitting. Kean called his servant to unstrap his trunks and get out his dress and ornaments for the character. Meanwhile, Neagle had prepared paints and canvas, and asked Kean to have the goodness to call up a look expressive of the sentiment of the part. With every desire to aid the artist, Kean felt great embarrassment at the emergency, declaring that he could not do it, and saying to Neagle, "Let us have a glass of brandy and water together." After which he made an effort or two, and failing, he remarked: "I'll be

d——d if I could ever stand up like a school-boy and recite a passage detached from its meaning or connection.”

Neagle seemed surprised at this, and observed: “Sir, you have been accustomed to face immense houses in Europe and in this country, what is the reason you cannot call up the requisite expression in this small circle?”

The actor replied, “It is not affectation, sir, the simple truth is, I cannot express what I do not feel. Let us have some more brandy and water.”

But the artist, realizing the task before him, touched the brandy lightly. That raised a laugh. Neagle then said to Kean: “With Hamlet and Othello I am well acquainted, but with Richard I am at a loss. Where is your book?”

“Bring the book,” said Kean to his attendant, and opening it and reading to himself a page or two, he at once entered into the feeling of the part, and threw himself into a superb attitude, repeating the words with admirable effect, eliciting applause from all present. This posture he held for twenty minutes, during which time the artist worked for dear life. Then Kean said, “Let us have a little more brandy.” He took the posture again, three times, twenty minutes each, and that concluded the sketch. This was the only sitting Kean gave to an artist in this country. The gentlemen resumed their seats at the table, and the conversation became general until the party broke up. When Kean’s carriage drove up, he sprang into the coachman’s seat.

“What are you doing there?” inquired Foot.

Kean replied: “I am going to drive Neagle to town.”

“No, no,” said Foot, “the coachman is here, and you shall not do it.”

“But I will, though,” replied Kean; “I am on the box, with the ribbons and the whip; so good-night to you all.” And crack went the whip, and away rolled Kean and his friend Neagle. This was the eve of the Fourth of July, and the town was alive with boys and men, shooting off fire-crackers, pistols and squibs of all kinds, greatly to the alarm of the horses. On their arrival in the vicinity of the park, the horses reared and plunged at a frightful rate, but Kean, skilful and self-possessed, piloted them through the throngs of excited humanity, and finally reached the hotel—Clark & Brown’s—at the junction of Maiden Lane and Liberty Street. This was long a famous resort for the business men of New York, and is still a popular dining-house. On their arrival at the hotel, Kean insisted upon Neagle’s going in with him. “Come,” said he, “the great Fourth of July will be tomorrow, and we will make a night of it.”

“No, no,” replied Neagle. “My wife is waiting for me, and I cannot stay.”

“But you shall,” said Kean. “Come in: we will have a bottle of wine and a grand supper. What do you like best? Come, now—if there is any

delicacy to be had for love or money, we will have it." Neagle, however, with a great deal of difficulty, begged off, and returned to his young wife.

The next day, by appointment, Neagle, with a friend, called upon Kean, who had promised to give him a second sitting. He found him alone and looking out of the window. "Come," said Neagle, "let us have the second sitting."

"What!" exclaimed Kean, "a sitting on the Fourth of July? Are you an American and a patriot? Nonsense, man, we will have no sitting today, except the sitting at a fine dinner, in which you and your friend must participate, for I expect a number of the most distinguished literati here to dine with me, and I want you to be of the party." Neagle, however, excused himself.

In conversation, on another occasion, about Kean's style of acting, particularly in *Othello*, Neagle said, "Allow me, sir, to ask you why you make yourself so monotonous in your soliloquies? I know you have a reason for it, and I wish you would give it to me."

His reply was: "Shakespeare never intended that those soliloquies should be great points in the hands of the actor. A play is like a picture—you, as an artist, know that: the same principles govern both. I see, from your own pictures you do not put everything in a bright light. I ask you, sir, do you not require bright lights for some portions, lesser lights for others, and obscurity for others?"

The artist said: "Yes, no pictorial effect can be produced without attention to these important principles."

Kean then resumed: "I know the compass of my own voice; I know the notes that are good, and those which are indifferent; were I to throw the whole power of my voice upon these soliloquies, which are often merely explanatory, I should certainly fail when I arrived at some leading point of the author; for the author must give his principal characters, and secondary characters, and supernumeraries to make a whole. So, also, does he give you principal parts of a principal character, which should receive the brightest lights, and secondary parts to be under some subordination of light, with portions, also, to be thrown into partial obscurity." Again he said, "These bright lights are the proper emphasis to produce an effect. We should cease to be astonished at the thunder if it thundered all the time."

A portrait of Forrest to be painted by Neagle was selected by Lopez and Wemyss to adorn their Acting American Theatre. This was in 1826. Neagle had fitted up a sort of studio in the upper loft (the fifth or sixth story) of Peale's old Museum, on the west side of Broadway, opposite the park, New York. The weather was warm, and the painter had been waiting for some time for Mr. Forrest to make his appearance according to appointment.

Presently, his strong, resolute step was heard on the stairs, and soon he dashed into the room with a loud, theatrical "Whew! I say, Neagle, but it is hot, and these stairs are a breather, indeed, for a fellow who has worked as hard as I worked last night! By jove!" (gasping spasmodically) "I feel as if I was going to have a rush of blood to the head"; and he had scarcely taken his seat before he rolled off the chair in a fit. Poor Neagle was filled with consternation. With palette on thumb and brushes in his left hand, he set about untying the tragedian's cravat. "What if he should die?" he thought; and he added, mentally, "They may say I murdered him!" His fright was so great that for a while he made but little headway. There lay the stalwart and handsome actor, then in his twenty-second year, and his breathing was so thick and choked that it looked as if that hour might be his last. While trying to raise his head, one of the artist's brushes accidentally entered the tragedian's nostril. The brush was full of turpentine, which caused Forrest to snort in the most approved style of the actor's art. Soon consciousness returned, and the tragedian stood up, shook himself, washed his face and took his chair for the sitting.

In Lopez and Wemyss' *American Theatre* will be found a portrait of Miss Lydia Kelly, as Beatrice in "Much Ado About Nothing." The picture from which it was engraved was painted in 1826. Miss Kelly is dressed in white satin, with a great deal of puffing; her head-dress consists of three large ostrich feathers; a bit of blue sky and an indication of a red curtain give it tone. The arms are painted with the armlet gloves which were fashionable forty years ago. Mr. Sully is said to have regarded it as one of Neagle's finest works, perhaps superior to Mrs. Wood as Amina in "Somnambula," owned by the Musical Fund Society. Without Neagle's series of dramatic portraits the appearance of many of the early American stars would be lost to us today.

Neagle was a director of The Pennsylvania Academy of the Fine Arts in 1830-1831, and one of the founders of the Artists' Fund Society, and its president for eight years (1835-1843).

Quite a number of Neagle's theatrical portraits were purchased by the well-known comedian, John E. Owens. After his death they were sold by his widow to Edwin Booth, who enriched the collection of theatrical pictures owned by the Players' Club of New York by presenting it with his entire collection.

Neagle was fond of Whist, and for many years amused himself at least one evening in the week in this way. He often played with old Benjamin Cross, Thomas Sully (the artist), Frederick Hupfeld, E. P. Mitchell, J. R. Welsh, J. S. Natt, General Tyndale, Jesse Lee, W. B. Hill, Croome (the artist), G. W. Homes (the artist), John Huneker, I. L.

Williams (the artist), John Hewitt (the artist), Rothermel (the artist), William Rudman (the brewer) whose portrait Neagle painted, and which is now owned by the Summer School of The Pennsylvania Academy of the Fine Arts at Chester Springs, Chester County.

Neagle took snuff and played Whist because Sir Joshua Reynolds was particularly given to both. He was convivial in his habits, but never passed the bounds of propriety in eating, drinking or language.

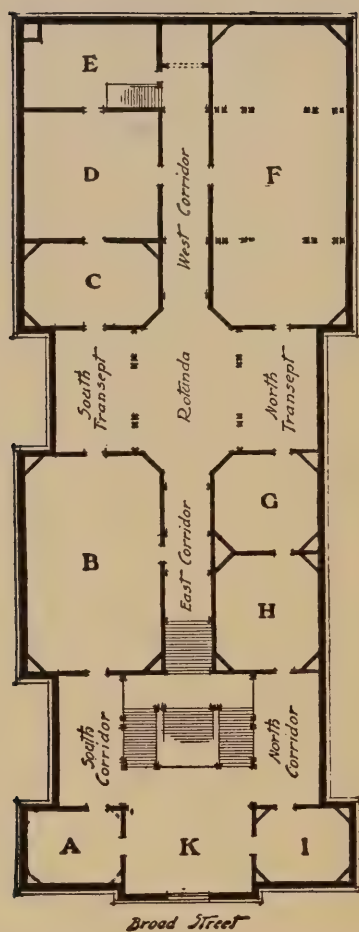
Neagle in his prime was about five feet eight inches in height. He was erect in carriage, courteous in manners, always smartly dressed, prepossessing in appearance, and a strict observer of the etiquette of life. He had a swarthy complexion, keen black eyes, black straight hair, and a somewhat Indian-like expression of face. His conversation was intelligent and interesting. With literature, science and music he was well acquainted, and upon all subjects connected with his art he had a large store of information and anecdote. His individuality was remarkable.

Neagle's portraits show him as a skilful delineator of character, a vigorous draughtsman and a powerful colorist. His portraits of men are much better than those of women; except in the cases of very elderly women with rugged faces, seamed and lined, like his interesting portrait of Mrs. Earle, the old Quakeress, in the gallery of The Pennsylvania Academy of the Fine Arts.

Neagle, as has been shown, was a close student of Gilbert Stuart's methods, his handling being free, bold, firm and strong; his coloring was brilliant, from the superposition of pure color on his canvas, unblended on his palette. His work shows solidity in painting, firmness of construction, and a rendering that stamps him as a draughtsman of unusual ability.

While giving the finishing touches to one of his last portraits—that of John Grigg—Neagle was stricken with paralysis, from which he never recovered. He continued to paint for several years, but he complained of his inability to carry out his conceptions. "My mind is as clear as ever," he would say, "I know exactly what to do, but my hand is slow and awkward to execute." The shadows were slowly but surely gathering about the great artist. He died in Philadelphia, September 17, 1865.

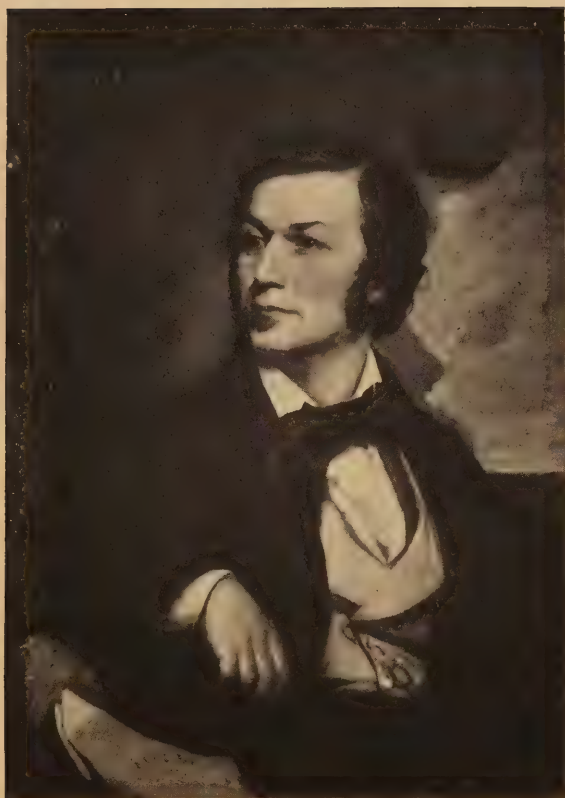
Neagle did for posterity that which if other artists had done, they would have received blessings today: he nearly always made a careful record on the back of his portraits, of the name of his sitter, the place, date, number of sittings and such details that are now invaluable to collectors.



PLAN OF THE ACADEMY GALLERIES

This Exhibition occupies North Corridor, H, G, North Transept and F.

NORTH CORRIDOR



No. 1.

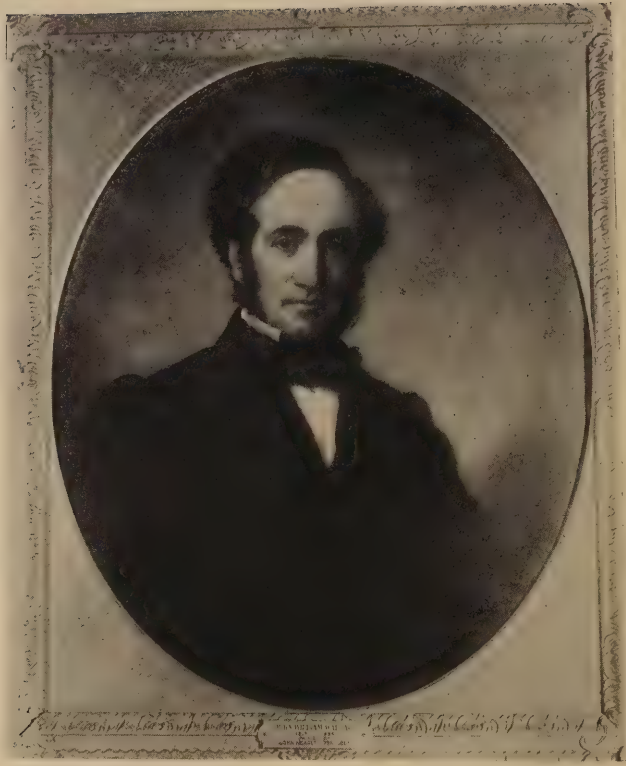
MARSHALL S. PIKE.

Composer and writer of songs. Wrote "Home Again from a Foreign Shore." Travelled through the country with concert companies.

Half length; seated with arm resting on back of chair; head to left; black coat and buff waistcoat.

Size of canvas, 27" x 34".

Loaned by Mr. J. E. McClees, of Philadelphia.



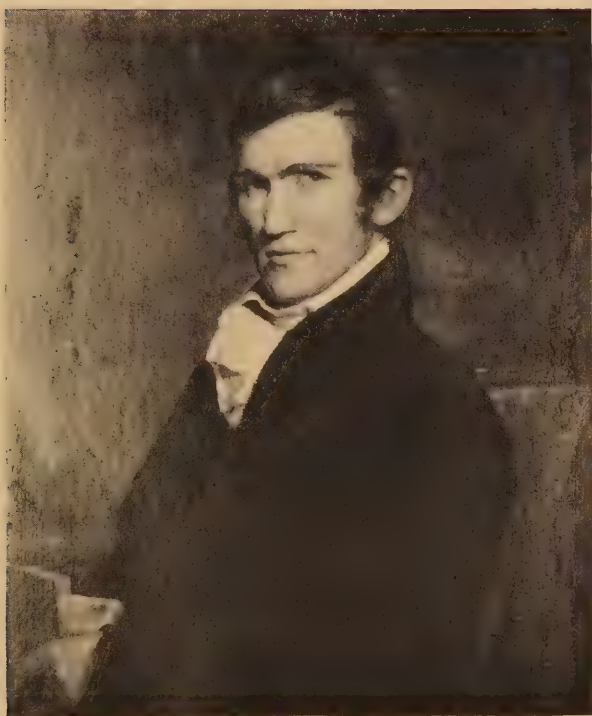
No. 2. JOHN WILLIAM WALLACE. (1815-1884).

John William Wallace was a famous Philadelphia lawyer and writer on legal matters. He was born in Philadelphia in 1815 and died there in 1884. He graduated from the University of Pennsylvania in 1833, and studied law in Philadelphia and in the Temple, London. From 1860 to 1884 he was President of The Historical Society of Pennsylvania. He lived and had his office for some time at 92 now 208 South 4th Street.

Oval canvas. Bust; head to right; dark hair and side whiskers; black coat and stock.

Size of canvas, 24 $\frac{1}{2}$ " x 30".

Loaned by Mr. John Frederick Lewis, of Philadelphia.



No. 3. REV. SAMUEL W. CRAWFORD, D.D. (1793-1876).

Bust; head to left; seated in red chair, holding book in hand. (For other portrait, see sketch No. 33.)

Size of canvas, 25" x 30".

Loaned by his granddaughter, Mrs. E. B. Wiestling, of Chambersburg, Pennsylvania.



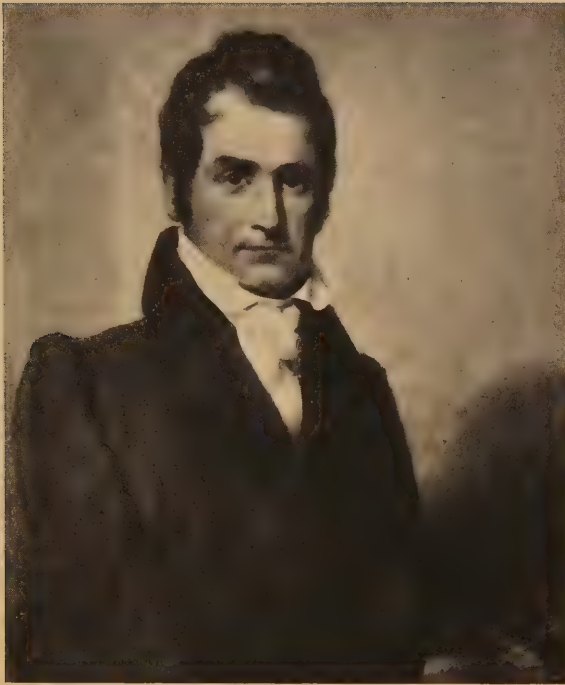
No. 4. REV. DR. JAMES ALEXANDER. (1772-1851).

Educator and Presbyterian Divine was born in Virginia, April 17, 1772, and died in Princeton, New Jersey, October 22, 1851. In 1807 he became pastor of the Pine Street Presbyterian Church of Philadelphia which is still standing on the south side of Pine Street above Fourth. Upon the organization of the theological seminary at Princeton in 1812, Dr. Alexander was unanimously chosen as the leading professor. This portrait was painted at Princeton.

Half length; seated on a gray upholstered chair; head to left and resting on right hand; brown hair; brown coat with deep rolling collar; black waistcoat; white neck cloth; red curtain in left background.

Size of canvas, 25" x 30 $\frac{1}{8}$ ".

Loaned by Mr. A. Reed McIntyre, of Ardmore, Pennsylvania.



No. 5. THE REV. HENRY B. BASCOM. (1796-1850).

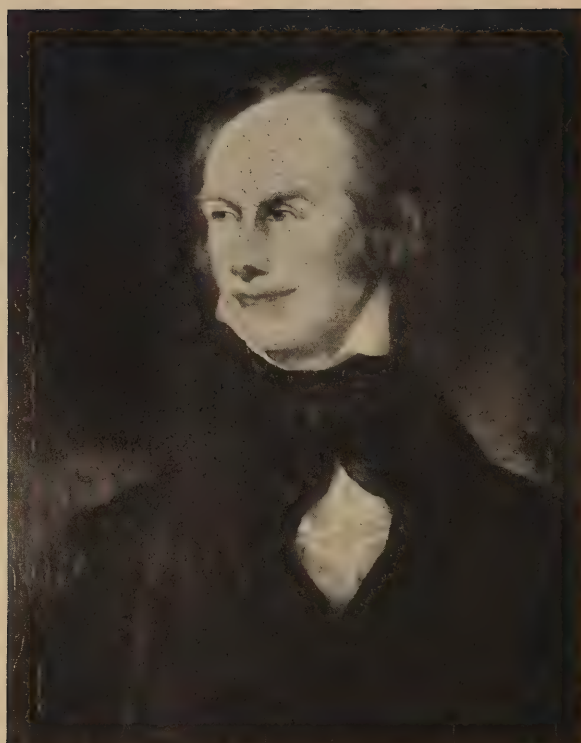
Was born in 1796 and died in 1850. Chaplain to Congress. Bishop of the Methodist Church South. "At one period he was unquestionably the most popular pulpit orator in the United States." An inscription on the back of the canvas reads: "The original portrait of the Rev. Henry Bidelman Bascom of the Methodist Church, Maysville, Kentucky. Painted in New York by John Neagle, August 5, 1826."

Bust; head to right; black coat; high white collar and stock.

It was painted for James Barton Longacre, Engraver (1794-1869). When unable to make a drawing from life, and other suitable likenesses were not available, it was Mr. Longacre's custom to have portraits painted for the purpose of engraving them. This one has remained in his family.

Size of canvas, $28\frac{3}{4}$ " x 24".

Loaned by his granddaughter, Mrs. John M. Cornell, of New York.



No. 6.

HENRY CLAY.

Bust; head to left. (For biographical sketch see No. 103 and other portraits see Nos. 103 and 108.)

Size of canvas, 25" x 30 $\frac{1}{8}$ ".

Loaned by Mr. John Frederick Lewis, of Philadelphia.



No. 7. HON. WILLIAM SHORT. (1759-1849).

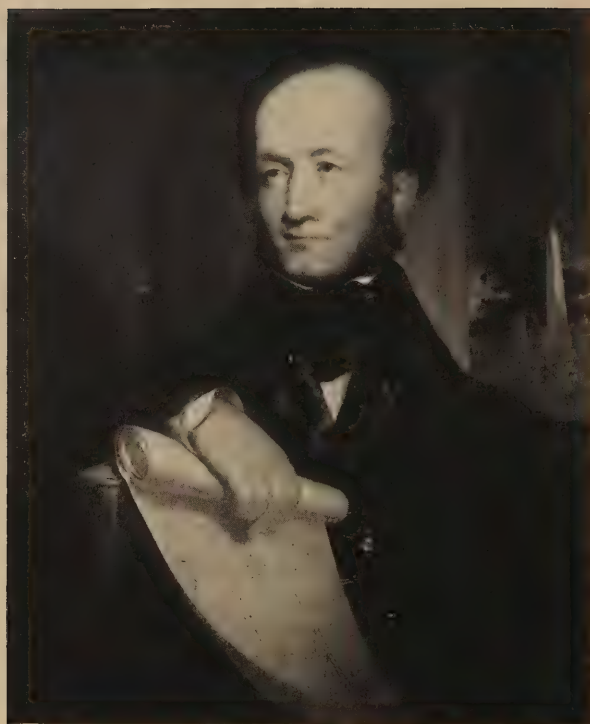
Born in Surry County, Virginia; died in Philadelphia; Member Executive Council of Virginia; Secretary of Legation to France, 1784, and Chargé d'Affaires, 1789, holding such under the first commission signed by Washington as President; afterwards Minister to the Netherlands and Spain. His state papers, especially those relating to the Spanish negotiations concerning the Florida and Mississippi boundaries, are marked by ability and research.

Painted in 1839 and presented by the painter to the Pennsylvania Colonization Society.

Bust; head to right; brown hair; dark coat and dark stock.

Size of canvas, 22" x 26½".

Loaned by The Historical Society of Pennsylvania, Philadelphia.



No. 8. DR. JOHN ABRAHAM ELKINTON. (1801-1853).

Distinguished physician; born and died in Philadelphia; was graduated at Medical School, University of Pennsylvania, 1822. Owned and held under the title, Père La Chaise, the tract of land bordering on Broad Street, between Montgomery Avenue and Diamond Street, which, in 1838, was incorporated as Monument Cemetery.

Painted by John Neagle in 1840. Half length; seated on red chair; head to left; brown hair; side whiskers; dark coat with deep rolling collar; black satin waistcoat; black satin stock; right arm resting on end of a book with the hand holding a scroll from a ground plan; through window on the right is a cemetery with monuments.

Size of canvas, 25 $\frac{1}{4}$ " x 30".

Loaned by Miss Margaretta Elkinton, of Ardmore, Pennsylvania.



No. 9. JULIUS R. FRIEDLANDER.

Was born in Germany; he came to Philadelphia in 1832 with letters of introduction to the first citizens of Philadelphia; there he met Mr. John Vaughan and became interested in the instruction and care of the blind. In 1833 he became principal instructor of the Pennsylvania Institution for the Instruction of the Blind.

Full length; head to right; brown hair and side whiskers; black stock; brown, tight-fitting, long coat; light, close-fitting trousers strapped under foot; right hand pointing to sheet of music; left hand holding a book; table with books and music on the left; globe and manuscript at the right; column at the right and landscape at the left.

Size of canvas, 54" x 71 $\frac{3}{4}$ ".

Loaned by the Pennsylvania Institution for the Instruction of the Blind Overbrook, Philadelphia.

No. 10. CHIEF JUSTICE GEORGE SHARSWOOD.
(1810-1883).

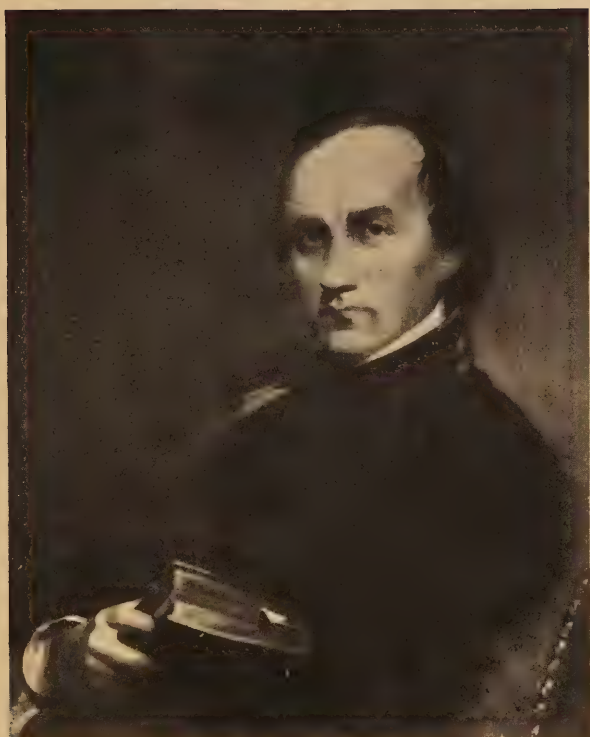
The most eminent common law jurist Pennsylvania has produced, and a voluminous contributor to the literature of the law; born and died in Philadelphia. A graduate of the University of Pennsylvania, 1828; admitted to the Bar, 1831; Vice-provost of the Law Academy of Philadelphia, 1835 to 1853, and Provost from that time until his death; member of the Legislature, 1837, 1841-1842; Associate Justice, District Court of Philadelphia, 1845-1848; President Judge, 1848-1868; Justice of Supreme Court of Pennsylvania, 1868-1879; Chief Justice, 1879-1882; President of the Pennsylvania Institution for the Deaf and Dumb.

This portrait was painted on the order of The Law Association of Philadelphia and is the artist's last picture, Neagle having been stricken with paralysis shortly before its completion.

Half length; seated in red chair; head to left; holding a book in hand.

Size of canvas, 25" x 30".

Loaned by The Law Association of Philadelphia.



No. 11. REV. GREGORY TOWNSEND BEDELL.

(1793-1834).

An Episcopal clergyman who founded St. Andrew's Church, Philadelphia. He was born in Staten Island, New York, in 1793 and died in Baltimore, Maryland, in 1834. He acquired great popularity as a preacher. His portrait was painted in 1833 when he was in his forty-first year.

Bust; clerical robes; painted in oval, nearly full face. (For other portrait see No. 113.)

Size of canvas, 21 $\frac{3}{4}$ " x 26 $\frac{1}{8}$ ".

Loaned by The Historical Society of Pennsylvania, Philadelphia.

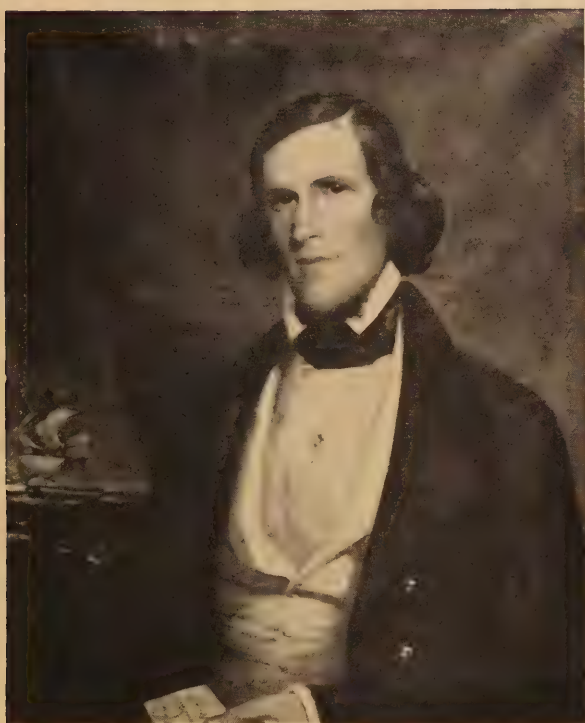
No. 12. JOHN ALEXANDER. (1805-1895).

Philadelphia merchant, many years President of the Philadelphia Sabbath Association.

Bust; head to left.

Size of canvas, 25" x 30".

Loaned by Mr. Lucien Hugh Alexander, of Washington, D. C.



No. 13. WILLIAM CUMMINGS. (1806-1889).

Son of George Cummings, 1759-1807, by his wife, Elizabeth Tate, 1761-1807, married Emily Richardet Alexander, 1805-1847, in 1831 at St. Paul's Church, Philadelphia.

A well-known Philadelphia merchant, extensively engaged in the shipping business. He was a vestryman of St. Paul's Protestant Episcopal Church, Third Street below Walnut, where he is interred; a director of the Girard National Bank, the Commercial Exchange Association, Insurance Company of North America, the Howard Hospital and other financial and philanthropic institutions, and a prominent Mason.

Half length; seated; head to left; dark blue coat with brass buttons and buff waistcoat. In background a sailing packet is shown under full sail.

Size of canvas, 25" x 30 $\frac{1}{4}$ ".

Loaned by Mr. Norris S. Barratt, Jr., of Philadelphia.

No. 14. CAPTAIN JOHN THOMPSON.

Of the United States Navy.

Bust; head to right; holding spy-glass in hand.

Size of canvas, 25" x 30 $\frac{1}{4}$ ".

Loaned by Mr. John F. Braun, of Philadelphia.

No. 15. MR. WHITE.

Seated; half length; holding book in hand; head to left; white collar and stock; red curtain in background.

Size of canvas, 25" x 30".

Loaned by the Ehrich Galleries, of New York City.

No. 16. WILLIAM MACKENZIE. (1758-1828).

An English gentleman who was interested in the success of the Library Company of Philadelphia, and presented it with many valuable volumes. He was born in 1758 and died in 1828. John Neagle never saw his subject and painted the portrait in 1829, from information furnished by the family.

Half length; seated in red upholstered chair, with hands resting on open book; gray coat; white stock and yellow waistcoat.

Canvas size, 29 $\frac{1}{8}$ " x 36 $\frac{5}{8}$ ".

Loaned by the Library Company of Philadelphia.

No. 17.

THOMAS SPARKS.

(1785-1855).

Philadelphia manufacturer. Member of the firm Cousland, Bishop and Sparks, shot makers and proprietors of the Southwark shot tower, on John Street, between Front and Second Streets, in 1808, the firm name eventually becoming Thomas & Thomas Sparks, Jr.; was a Commissioner to superintend the erection of the Eastern Penitentiary; director of various railroads and insurance companies, and many years President of the Southwark Bank. He never married.

Painted by John Neagle in 1821. Half length; seated on red chair; head to left; black coat; white neck cloth; hand thrust into the coat; head and neck of a hunting dog in foreground; landscape with tall tapering tower in the left background.

Size of canvas, $24\frac{5}{8}" \times 29\frac{3}{4}"$.

Loaned by Mr. and Mrs. Thomas Sparks, of Stonehurst, Pennsylvania.



No. 18. CHARLES NICHOLAS BUCK. (1775-1851).

Born in Hamburg; died in Philadelphia; descended from a Danish family of distinction. He came to Philadelphia, in early manhood, as Consul-General of the Free City of Hamburg; attained success as a merchant and was President of the Columbia Insurance Company of Philadelphia. He married Elizabeth, daughter of Robert Smith, merchant and member of the First Troop Philadelphia City Cavalry.

Bust; full face; with large black cravat and black coat.

Size of canvas, 20 $\frac{1}{4}$ " x 24".

Loaned by his great-great-granddaughter, Mrs. T. Wistar Brown, 3rd, of Overbrook, Pennsylvania.

No. 19. CHIEF JUSTICE WILLIAM TILGHMAN.

(1756-1827).

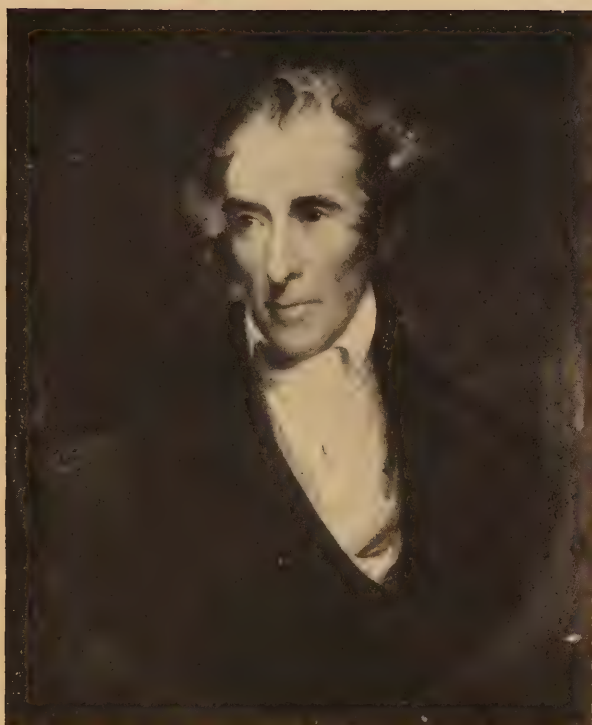
Born in Talbot County, Maryland; died in Philadelphia. Studied law in Philadelphia, under Benjamin Chew; Chief Justice, U. S. Circuit Court for Pennsylvania, 1801; Chief Justice of Pennsylvania, 1806-1827; President of the American Philosophical Society, 1824-1827.

After portrait by Rembrandt Peale. Bust; head to left; dark hair; dark coat and soft white jabot.

Size of canvas, $25\frac{1}{2}''$ x $30\frac{1}{2}''$.

Loaned by The Law Association of Philadelphia.

GALLERY H



No. 20. REV. MARTIN LUTHER HURLBUT. (1780-1843).

Unitarian divine and teacher; born in Southamptton, Massachusetts; died in Philadelphia; was graduated at Williams College, 1804; long resident at Charleston, South Carolina, and some time at Philadelphia, but previously preached at Portland, Maine.

His son, Major-General Stephen Augustus Hurlbut (1815-1882), a distinguished officer in the Civil War, was minister resident to the United States of Columbo, 1869-1872; member of Congress, 1873-1877; minister to Peru, 1881. Another son, William Henry Hurlbut, journalist, was editor-in-chief of the *New York World*, 1876-1883, author of a "History of Santo Domingo," "General McClellan and the Conduct of the War," and other works including hymns and poems. A third son, George Canning Hurlbut, was also a journalist of some note.

Painted by John Neagle in Philadelphia, December, 1840.

Bust; painted in oval; black coat and white stock.

Size of canvas, 21" x 26".

Loaned by the Cleveland Museum of Art, Cleveland, Ohio.



No. 21.

THOMAS HILSON.

(1784-1834).

Actor, born in England in 1784, he died in Louisville, Kentucky, in 1834. Painted in the character of "Tyke" from the play of "The School of Reform." His first appearance in America was in the Park Theatre, New York, in 1809. His forte was said to have been low comedy. Bust; head to left; in costume. (For other portrait see No. 72.)

Size of canvas, 22" x 27".

Presented to the Summer School of The Pennsylvania Academy of the Fine Arts at Chester Springs, Chester County, Pennsylvania, by Mr. John Frederick Lewis.

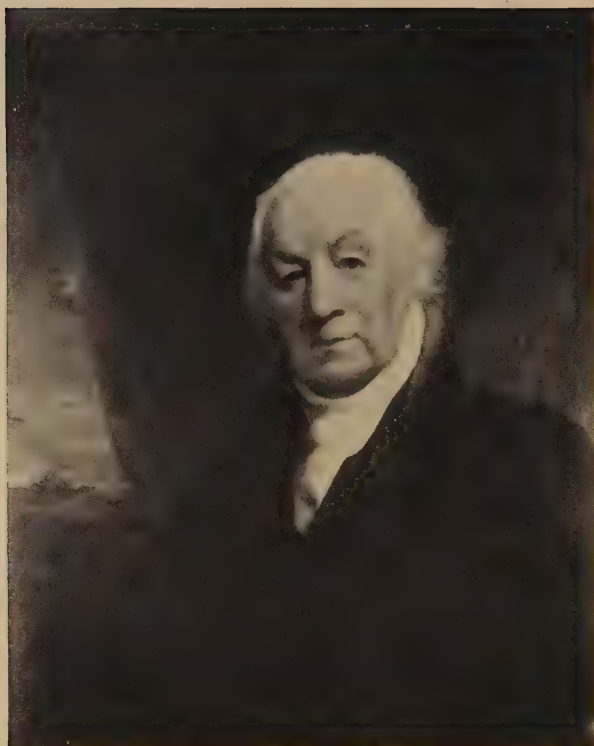


No. 22. MRS. JOHN RODNEY. (1800-1889).
 (SARAH DUVAL.)

Daughter of James S. Duval, merchant, of Philadelphia, and wife of Rev. John Rodney, rector of St. Luke's Episcopal Church, Germantown, 1825-1868; rector emeritus, 1868 until his death. No other clergyman in the Diocese of Pennsylvania was so long connected with one parish. Half length; head to right; dark hair; low-necked black gown; neck filled in with white lace; book in right hand.

Size of canvas, $24\frac{7}{8}$ " x $29\frac{3}{4}$ ".

Loaned by Mrs. M. C. Hutchinson, of Woodbury, New Jersey.



No. 23. HON. WILLIAM MILNOR. (1769-1848).

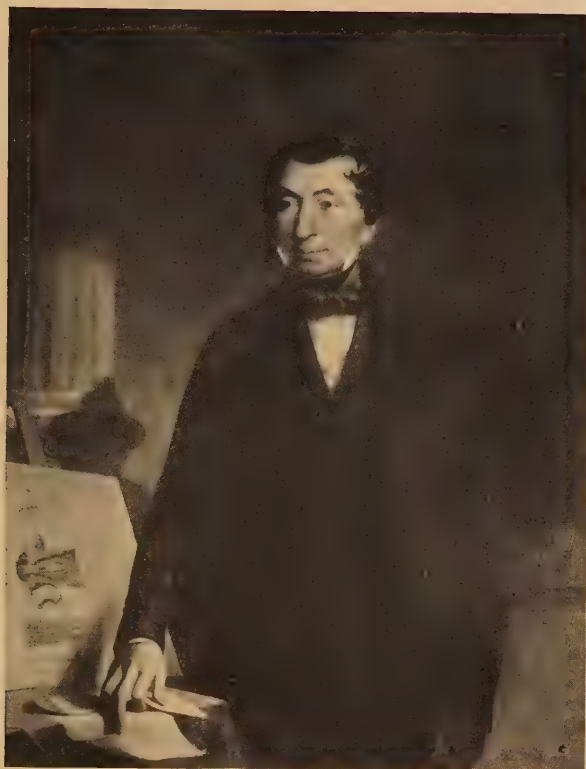
Son of William Milnor by his wife, Anna Breintnall; born in Philadelphia; died in Burlington County, New Jersey. Member of Congress, 1807-1811, 1815-1817, 1821-1822; Mayor of Philadelphia, 1829-1831. Author of "History of the State in Schuylkill."

Portrait painted in 1825.

Bust; head to left; curtain in background.

Size of canvas, 25 $\frac{5}{8}$ " x 30 $\frac{5}{8}$ ".

Loaned by Mr. Jonce J. McGurk, of New York City.



No. 24. WILLIAM EDMUND HORNER. (1793-1853).

Physician, born in Warrenton, Virginia, in 1793; died in Philadelphia March 13, 1853. He received his degree from the University of Pennsylvania in 1814. He afterwards served as surgeon throughout the War of 1812. Upon the retirement of Doctor Physick, Horner was called to occupy the Chair of Anatomy at the University of Pennsylvania.

Three-quarter length; standing; right hand resting on table; column in background; anatomical drawing on easel.

Size of canvas, 40" x 50".

Loaned by the University of Pennsylvania.

No. 25.

JUNIUS BRUTUS BOOTH.

(1796-1852).

The actor, was born in London in 1796 and died November 3, 1852. He came to the United States in 1821; his first appearance in New York was at the Park Theatre on October 5, 1821.

This portrait of the great actor shows him in the character of Sir Edward Mortimer, in the "Iron Chest." It was painted by John Neagle a few days after Booth's arrival in this country and was exhibited at The Pennsylvania Academy of the Fine Arts in the year 1825.

Bust; nearly full face; in costume.

Size of canvas, 25" x 30".

Loaned by Mr. Albert Rosenthal, of Philadelphia.

(NOTE—It is interesting to record that the artist exhibited this portrait at The Pennsylvania Academy of the Fine Arts exactly one hundred years ago, and that the present owner of the picture allows it again to be shown after its many wanderings.)



No. 26.

ROBERT HARE.

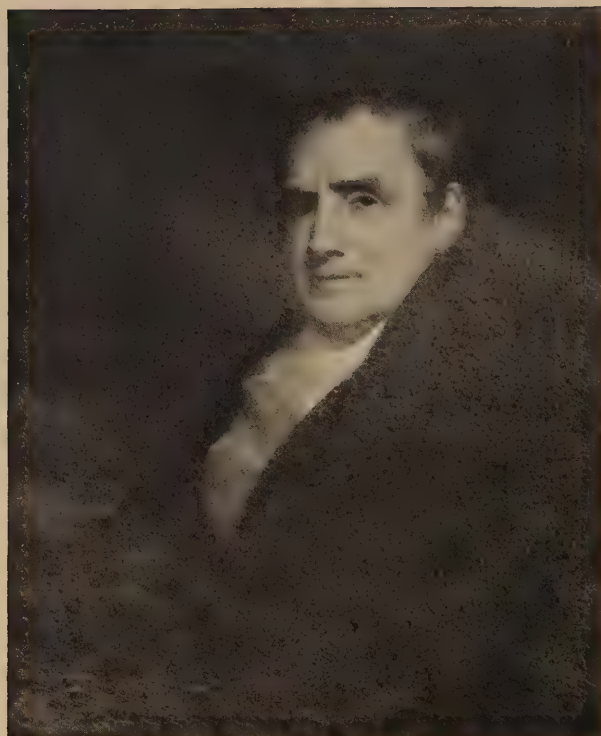
(1781-1858).

Scientist, born in Philadelphia, 1781, died there in 1858. Professor of Chemistry at the University of Pennsylvania. This portrait was painted by John Neagle in 1858 and was finished after his death by I. L. Williams in 1877.

Bust; head to left; black stock.

Size of canvas, 25" x 30".

Loaned by the University of Pennsylvania.



No. 27.

MATHEW CAREY.

(1760-1839).

A distinguished publisher, bookseller and writer, born in Dublin, Ireland, January 28, 1760. He came to Philadelphia in 1784 having learned the trade of printing in the old country. He founded the *Pennsylvania Herald* in 1785 and published the *American Museum* from 1787 to 1793. In all political affairs he took a prominent part; he was also the publisher of many pamphlets advocating a protective tariff. He was the father of Edward L. Carey, fourth President of The Pennsylvania Academy of the Fine Arts, and of Henry C. Carey. Mathew Carey died in Philadelphia, September 16, 1839. His portrait was painted April, 1825, by John Neagle, when Carey was in his sixty-fifth year. A copy of this portrait was presented to the Library Company of Philadelphia by Henry Carey Baird, his grandson, as the elder Carey was active and interested for many years in the affairs of the Library.

Bust; head to left.

Size of canvas, 25" x 30".

Loaned by his great-granddaughter, Mrs. Howard Gardiner, of Philadelphia.

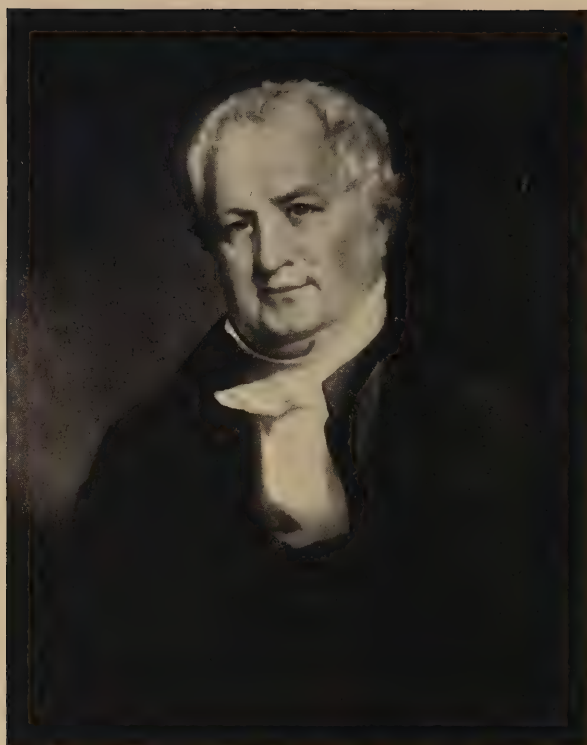


No. 28. PENDLETON GAINES WATMOUGH.
(1828-1911).

He was born in 1828; he entered the Navy in 1841 at the age of thirteen. This portrait was painted by John Neagle at that time. Bust; head to left; wearing a uniform with brass buttons and gold anchor on collar.

Size of canvas, 17" x 20".

Loaned by Mr. Pendleton Gaines Watmough, Jr., of Philadelphia.



No. 29. REV. JOHN ALBERT RYAN. (1774-1852).

A noted clergyman and scholar. John Neagle painted this portrait in Philadelphia in 1829.

Bust; head to left; ruddy complexion and gray hair; black coat and white stock.

Size of canvas, 25" x 30".

Loaned by Mr. A. T. Bay, of New York City.

No. 30. "PENSIONER OF THE REVOLUTION."

This painting has also been known as "Patriotism and Age."

Half length; head to right; white hair and beard; tattered coat; a staff in the right hand and tattered hat in the left hand. (For other portrait see No. 70.)

Size of canvas, $24\frac{3}{4}$ " x $29\frac{7}{8}$ ".


Loaned by the Sears Academy of Fine Arts, of the Elgin Academy, Elgin, Illinois.



No. 31.

MRS. JOHN DICKSON.
(AMY TAYLOR.)

(1783-1836).

Born in Burlington County, New Jersey; died in Philadelphia. Married July 4, 1800, John Dickson, a native of Scotland and merchant of Philadelphia. 

This portrait was painted in Philadelphia in 1834.

Half length; seated with black gown and white lace shoulder collar and lace cap with long strings.

Size of canvas, 25 $\frac{1}{4}$ " x 30 $\frac{1}{4}$ ".

Loaned by Mr. A. T. Bay, of New York City.

No. 32.

HENRY BARRETT.

(1795-1845).

Born in Philadelphia; died at sea.

Bust; head to right; coat with brass buttons; black stock and white collar.

Size of canvas, 31" x 36".

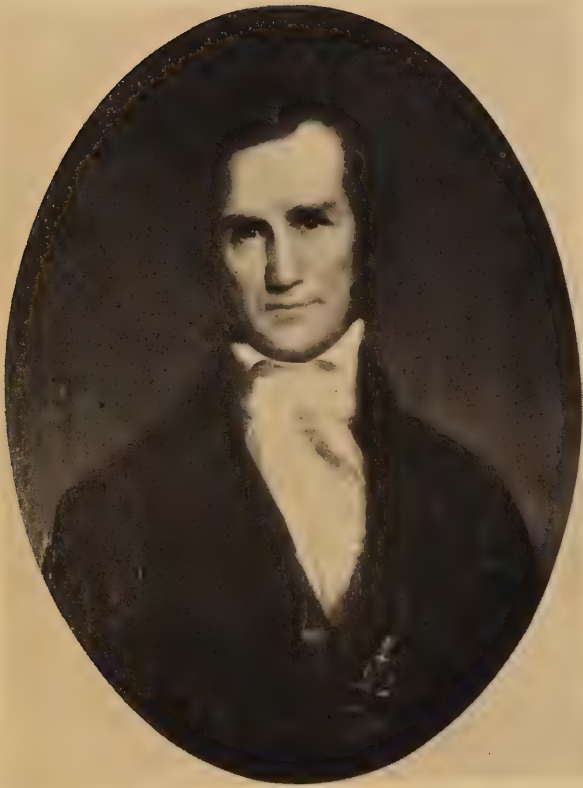
Loaned by Miss A. Margareta Archambault, of Philadelphia.

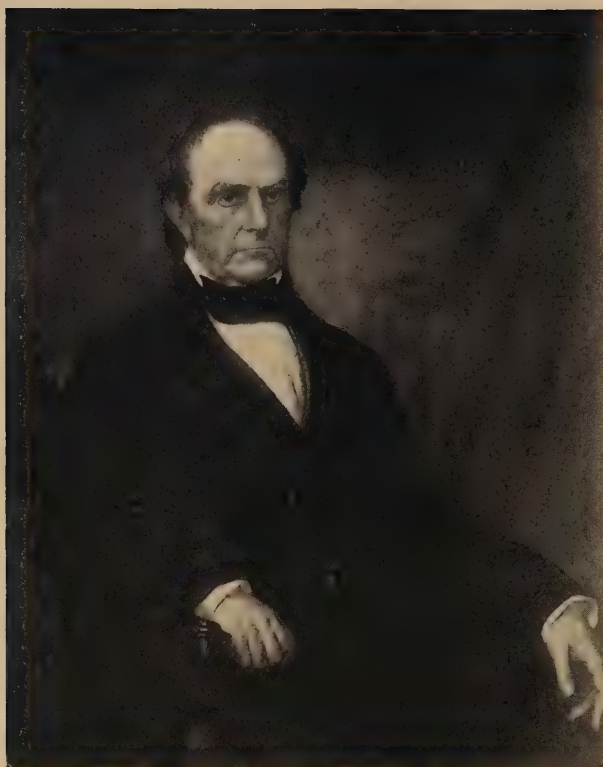
No. 33. REV. SAMUEL W. CRAWFORD, D.D.
(1793-1876).

Born in Charleston, South Carolina; died near Chambersburg, Pennsylvania; was graduated, University of Pennsylvania, 1816; A.M., 1832; D.D., Indiana University, 1844. Entered the ministry of the Reformed Presbyterian Church; ordained, 1823, and officiated in Franklin County, Pennsylvania, between 1824 and 1830; was Principal of Academical Department of the University of Pennsylvania, 1830 to 1853; and pastor of the Fairmount Presbyterian Church, Philadelphia, 1835-1846. He also filled the Chair of Church History and Pastoral Theology in the Theological Seminary of his faith, and, for some time, the Professorship of Divinity, succeeding his uncle, Rev. Samuel Brown Wylie, D.D. Painted in 1846. Full face; dark hair and side whiskers; dark coat and white stock. (For other portrait, see No. 3.)

Size of canvas, 25" x 30".

Loaned by his granddaughter, Mrs. E. B. Wiestling, of Chambersburg, Pennsylvania.





No. 34.

DANIEL WEBSTER.

(1782-1852).

Statesman was born in Salisbury, New Hampshire, January 18, 1782, and died in Marshfield, Massachusetts, October 24, 1852. In 1822 Mr. Webster was elected to Congress from the Boston District, he was appointed Chairman of the Judiciary Committee in 1823 by the speaker, Henry Clay. On President Taylor's death in 1850, Mr. Webster became President Fillmore's Secretary of State.

This portrait was painted by John Neagle; it is a three-quarter length; seated; head to left; and hangs in the Capitol Building, at Washington, D. C.

Size of canvas, $40\frac{1}{4}" \times 50\frac{1}{4}"$.

Loaned by the United States Government.



No. 35. ROBERT MASKELL PATTERSON. (1787-1854).

Physician; born, 1787; died, 1854; graduated at the University of Pennsylvania in 1804, and from the Medical Department in 1808. He studied the physical sciences in Paris, 1809-1810 and in 1811; completed his education as a chemist under Sir Humphry Davy, in London. Returned to Philadelphia in 1812, and was chosen professor of natural philosophy, chemistry and mathematics in the University of Pennsylvania. He was appointed Director of the United States Mint, which post he held until 1851. President of the American Philosophical Society, 1849. One of the founders of The Franklin Institute of Philadelphia.

Bust; head to right; black coat and stock.

Size of canvas, $39\frac{1}{4}'' \times 34\frac{1}{2}''$.

Loaned by Mr. Thomas Robins, of Philadelphia.

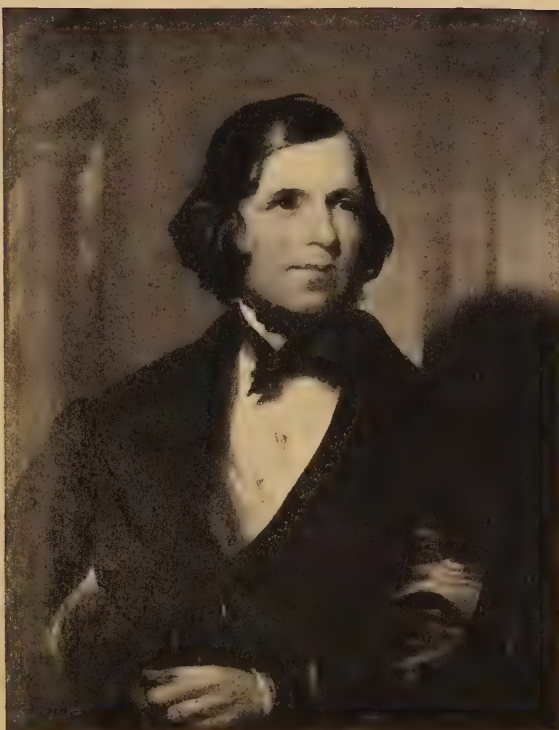


No. 36. MRS. WILLIAM MILNOR. (1773-).

Née Margaret Purves, born August 10, 1773, and married August 10, 1792.
Bust; head to left; in Quaker costume, wearing white shawl and folded kerchief.

Size of canvas, 25" x 30".

Loaned by Miss Eleanor Whittlesey Kotz, of New York City.

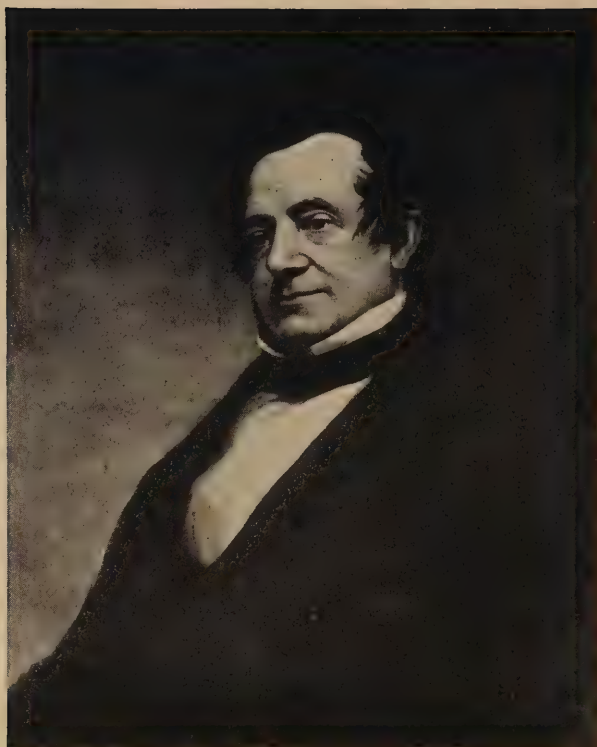


No. 37. WILLIAM CROOK RUDMAN.

Was born in England, and came to this country in the first half of the nineteenth century and established the Eagle Brewery in Philadelphia at Third and Race Streets. He became a citizen and was noted for his philanthropy. This portrait was painted by John Neagle in 1845. (See Neagle Biography.)

Size of canvas, 29½" x 24½".

Presented to the Summer School of The Pennsylvania Academy of the Fine Arts at Chester Springs, Chester County, Pennsylvania, by Mr. John Frederick Lewis, of Philadelphia.



No. 38.

WASHINGTON IRVING.

(1783-1859).

Born in New York in 1783; he died at Sunnyside near Tarrytown, New York, in 1859. A note on this well-beloved and engaging writer would be almost as gratuitous as an elementary biography of the very distinguished American whose name he shared.

Washington Irving, in John Neagle's portrait, is shown in a thoughtful mood and yet the features express characteristic geniality.

Size of canvas, 25" x 30".

Loaned by Mr. John Frederick Lewis, of Philadelphia.



No. 39.

JOHN STILLÉ.

(1767-1842).

He was born October 4, 1767, and died December 5, 1842. His first ancestor in America was Olof Stillé who came from Sweden to Pennsylvania. One of the most prominent men of the Swedish settlement where Media now stands. The present Ridley Creek was originally "Olof's Creek." His father was John Stillé (1739-1802); his grandfather was Morten Stillé (1704-1753). His great-grandfather was John Stillé (1646-1722) and his great-great-grandfather was Olof Stillé who died about 1690.

Bust; seated in red upholstered chair; head to right; white stock and collar.

Size of canvas, 25" x 35 $\frac{1}{4}$ ".

Loaned by Mrs. Ferree Brinton, of Philadelphia.

GALLERY G



No. 40.

PATRICK LYON.
(PAT LYON.)

(1779-1829).

Bust; brown coat; collar open at the neck. (For biographical sketch see No. 106.)

Size, 16½" x 21" on wood panel.

Presented to The Historical Society of Pennsylvania, Philadelphia, by Mr. John Frederick Lewis.



No. 41. CAPTAIN WILMON WHILLDIN, JR. (1804-1866).

Studied medicine at the University of Pennsylvania, from which he graduated in 1827. Practised but a few years and then engaged in the steamboat business with his father. He continued the line of steamers to Cape May until the Civil War when most of his boats were employed by the United States Government. At his decease had large interests in steam navigation in which he was associated with the late Thomas P. Clyde. Bust; head to left; black coat with brass buttons with gray waistcoat; landscape seen through window in background.

Size of canvas, $24\frac{3}{4}$ " x $29\frac{3}{4}$ ".

Loaned by a daughter, Mrs. William D. Summers, of Baltimore, Maryland.

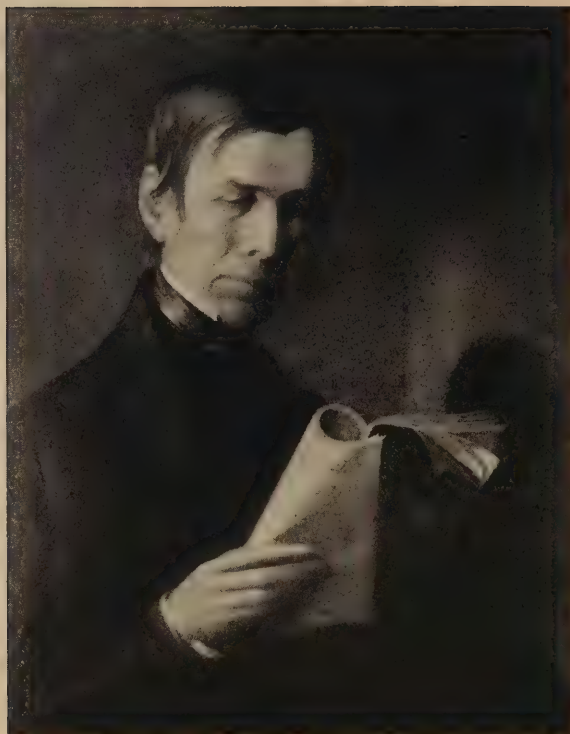
No. 42. MRS. SAMUEL W. CRAWFORD.

Née Jane Agnew. Her sons, Rev. John Agnew Crawford, D.D., Captain Alexander McLeod Crawford, and Brigadier-General Samuel Wylie Crawford, were distinguished in their respective callings.

Half length; seated; nearly full face; with arm over back of chair. Large white collar and black dress.

Size of canvas, 25" x 30".

Loaned by her granddaughter, Mrs. E. B. Wiestling, of Chambersburg, Pennsylvania.



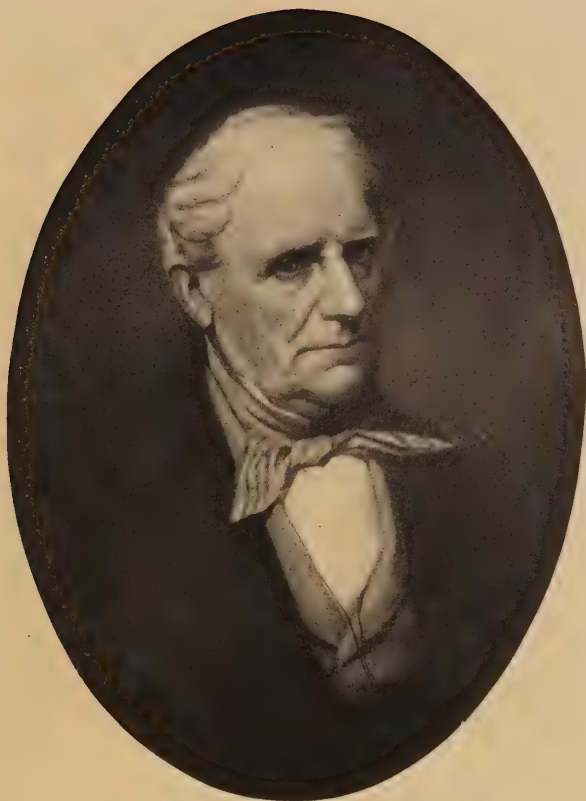
No. 43. WILLIAM MCILHENNEY, JR. (1779-1854).

Librarian of the Athenæum of Philadelphia, 1820-1854; was graduated at the University of Pennsylvania, 1797; admitted to the Philadelphia Bar in 1800; a man of scholarly attainments and wide information. This portrait was painted upon the order of the Athenæum after his death, by John Neagle, in 1855.

Bust; head to right; holding a magazine.

Size of canvas, 25" x 30".

Loaned by The Athenæum of Philadelphia.

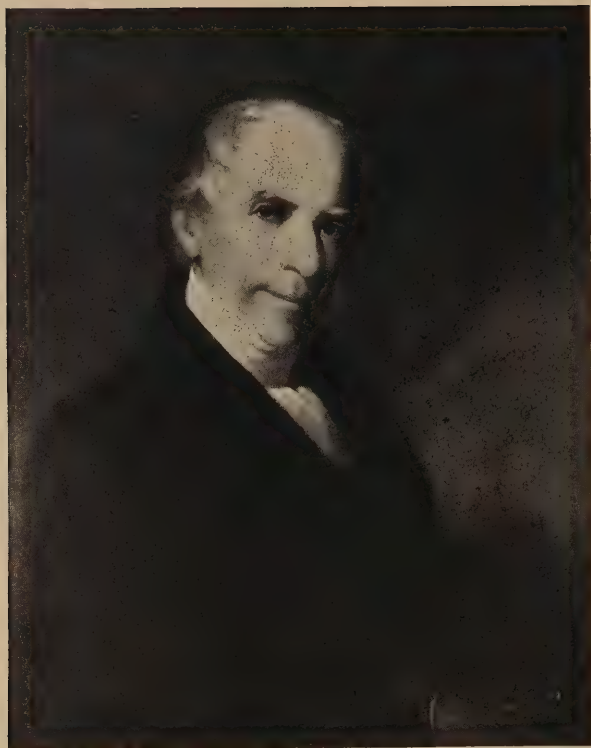


No. 44. JAMES FENIMORE COOPER. (1789-1851).

The author, was born in Burlington, New Jersey, on September 15, 1789. Soon after the conclusion of the Revolutionary War, his father became the owner of a tract of land in New York State, and laid out the site of Cooperstown on Otsego Lake. In 1803 he entered Yale, but his love for out-door life brought on a controversy with the college authorities, which resulted in his being expelled. Young Cooper did not linger long at home, and as the merchant marine offered the surest stepping-stone to a commission, he shipped as a sailor before the mast. In 1808 he reported to the Commander at New York for duty as a midshipman, and in 1809 he was ordered to the *Wasp* under the command of Captain James Lawrence. His literary life began some ten years later, after his marriage to the daughter of John Peter De Lancey, of Westchester County, New York. Bust; head to right.

Size of canvas, 25" x 30" (Oval).

Loaned by The Corporation of Yale University, New Haven, Connecticut.



No. 45.

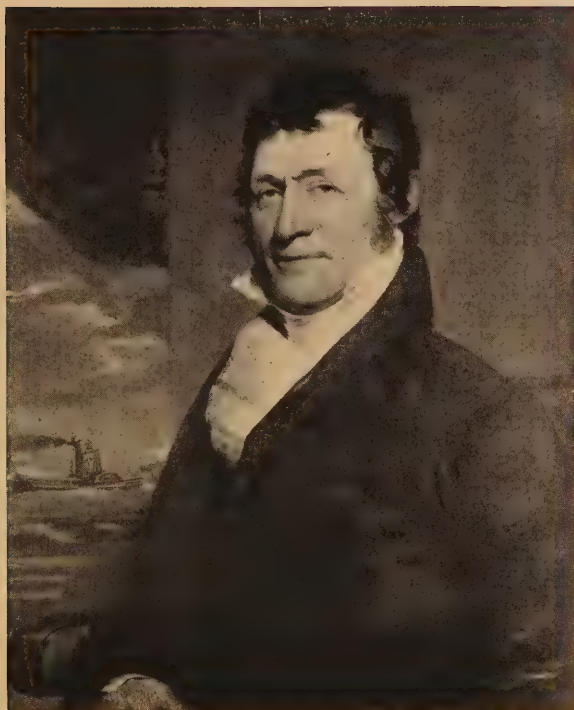
NATHANIEL BURT.

(1770-1850).

Born, 1770, at Belfast, Ireland, of Scotch-Irish Ancestry. Owing to a rebellion in 1801 he came to America and engaged in the fur trade in the then far west, establishing many trading posts. In 1833 he bought a residence at 12th and Walnut Streets, Philadelphia, where he died March 12, 1850. Portrait of Nathaniel Burt painted for his son, Nathaniel, Jr. Bust; head to right; red background.

Size of canvas, 25" x 30".

Loaned by The Misses Burt, of Philadelphia.



No. 46. CAPTAIN WILMON WHILLDIN. (1773-1852).

Was one of the pioneers in steam navigation on the Delaware River. He was born in Cape May, New Jersey, on the fourth of March, 1773, and died in Philadelphia, April 2, 1852.

In 1810 he was part owner of a packet line, running between Philadelphia and New Castle. The steamship *Delaware* was built for him, and when his portrait was painted by John Neagle in 1823 it was introduced in the background of the picture.

Half length; seated; head to left; brown hair and side whiskers; dark coat with deep rolling collar; white stock with jabot; seascape with side view of steamer in the left background.

Size of canvas, 25" x 30".

Loaned by a great-granddaughter, Miss A. Adele Leach, of Philadelphia.

No. 47. MRS. WILMON WHILLDIN. (1776-1815).

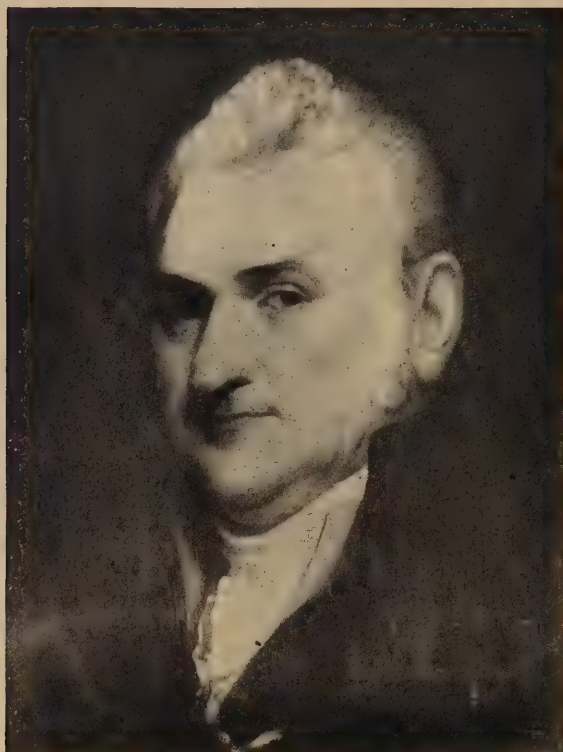
Daughter of Lieut. John Galloway, of Philadelphia, and his wife, Mary Harrison. Married to Captain Whilldin, 1796.

Half length; seated on tan-colored chair; head to right; wearing thin white cap with white ribbons; low-cut black gown filled in with transparent white material.

Size of canvas, 25" x 30".

Loaned by a great-granddaughter, Miss A. Adele Leach, of Philadelphia.





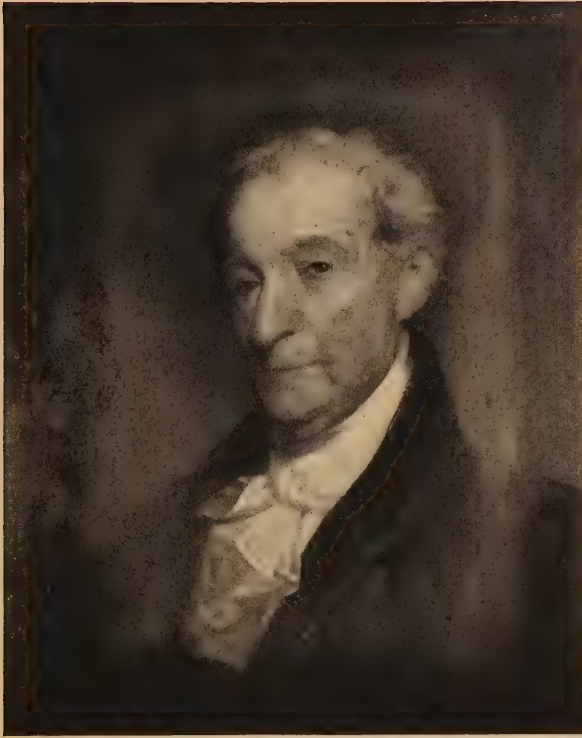
No. 48. GEN. HENRY DEARBORN. (1751-1829).

Was born in 1751 and died in 1829. He served with distinction throughout the Revolution and took part in the Battle of Bunker Hill where he covered the retreat of the American Forces; he accompanied Benedict Arnold's Expedition to Canada. President Jefferson appointed him Secretary of War.

This head was copied by John Neagle from the celebrated portrait of General Dearborn, painted by Gilbert Stuart, for many years the property of Mr. Herbert Welsh of this city and now owned in Chicago.

Size of canvas, 17" x 21".

Loaned by Mr. John Frederick Lewis, of Philadelphia.



No. 49.

GILBERT STUART.

(1755-1828).

This great portrait painter was born near Wickford, Rhode Island, on December 3, 1755, and died in Boston, Massachusetts, on July 27, 1828. John Neagle's portrait shows the artist as an old man, with a pleasing and rather kindly expression which is fortunate when we remember Stuart's irascible temper.

Painted at Boston, Massachusetts, in 1825. Bust; head to left; gray hair; dark coat; white neck cloth.

(See life of Neagle, page 7, for description of the painting of this portrait.)

Size of canvas, 22" x 26½".

Loaned by The Historical Society of Pennsylvania, Philadelphia.

No. 50.

THOMAS BIRCH.

(1779-1851).

The artist, was born in London, England, about 1779, he died in Philadelphia, Pennsylvania, January 14, 1851.

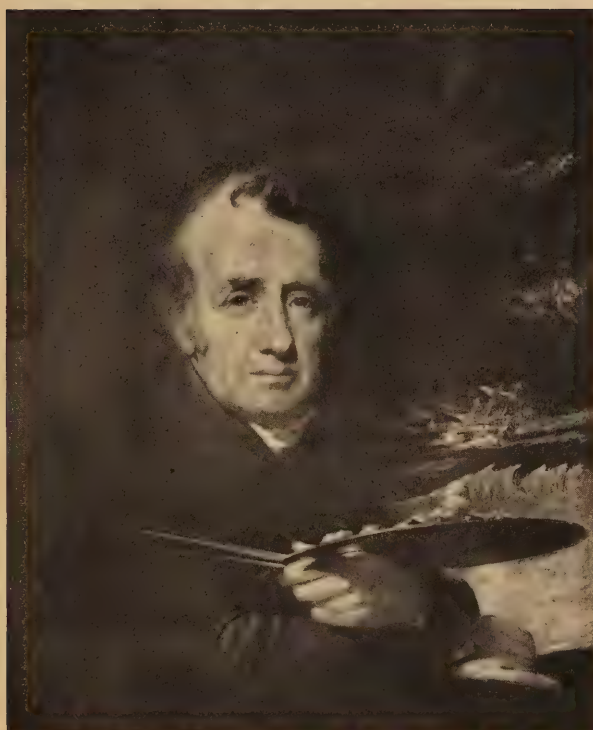
He emigrated to the United States in 1793 and established himself in Philadelphia about 1800 and began the painting of portraits.

Through a chance visit to the Delaware capes, Birch became interested in the sea and in shipping, and after 1806, practically abandoned portraiture to devote himself to marine painting. His paintings of the naval engagements of the War of 1812, are much better known now than his portraits and for that reason when John Neagle represented Birch in this portrait he placed on the painter's easel one of Birch's ship pictures. These were his chosen subjects and in them he stands unrivalled in our country today. This portrait was painted by John Neagle in 1836.

Half length; head to right; palette and brushes in left hand; dark coat, white stock; seascape in right background. (For other portrait see No. 56.)

Size of canvas, 25" x 30".

Presented to The Pennsylvania Academy of the Fine Arts for its gallery of artists by Mr. John Frederick Lewis, of Philadelphia.





No. 51. MRS. THOMAS TUCKER SMILEY.
(1797-1859).

Née Sarah Loud, daughter of Thomas Loud, of London, England, by his wife, Esther Hawkins.

Bust; head to left; low-necked black dress trimmed with lace; pearl necklace. Portrait painted by John Neagle in 1825.

Size of canvas, 25" x 30".

Loaned by her grandson, Dr. Thomas G. Ashton, of Wynnewood, Pennsylvania.



No. 52. DR. THOMAS TUCKER SMILEY.
(1795-1879).

Eminent Philadelphia physician; a graduate of the Medical School, University of Pennsylvania, 1831; surgeon in the Civil War.

Bust; nearly full face; dark coat; holding papers in his hand. Portrait painted by John Neagle in 1825.

Canvas size, 25" x 30".

Loaned by his grandson, Dr. Thomas G. Ashton, of Wynnewood, Pennsylvania.



No. 53. REV. JASON WHITMAN. (1799-1848).

An eminent Unitarian divine was born in Bridgewater, Massachusetts, in 1799; he died in Lexington, Massachusetts, in 1848. He was graduated from Harvard in 1825, studied theology, and was pastor of several Unitarian Churches in the State of Maine. Bust; head to left; ecclesiastical robes.

Size of canvas, 25" x 29 $\frac{3}{4}$ ".

Loaned by the Ehrich Galleries, of New York City.



No. 54.

WILLIAM GIBSON.

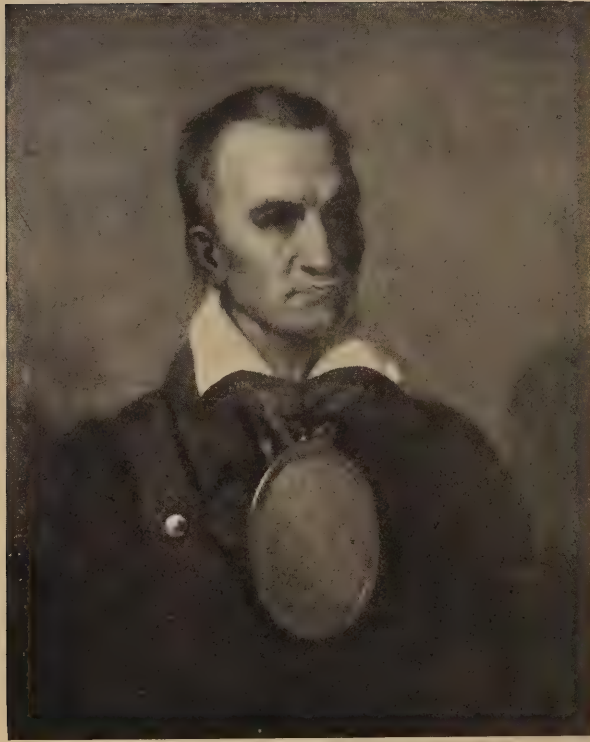
(1788-1868).

Surgeon, born in Baltimore, Maryland, in 1788; he died in Savannah, Georgia, in 1868. He graduated from Princeton in 1806; he took his medical degree at the University of Edinburgh. In 1819 he succeeded Doctor Physick in the Chair of Surgery at the University of Pennsylvania, where he remained more than thirty years.

Three-quarter length; standing; head to left; with column in background.

Size of canvas, $40\frac{3}{4}" \times 50\frac{1}{2}"$.

Loaned by the University of Pennsylvania.



No. 55.

“RED JACKET.”

Portrait of Indian Chief. Bust; head to right; wearing large Government Medal.

Size of canvas, 25" x 30".

Loaned by The Historical Society of Pennsylvania, Philadelphia.



No. 56.

THOMAS BIRCH.

(1779-1851).

Artist. Half length; holding crayon and portfolio. Column in background and beyond a marine painting showing a ship in distress. Black coat; head to left; gold spectacles, and high collar and stock. (For biographical sketch see No. 50.)

Size of canvas, 25" x 30".

Loaned by the Ehrich Galleries, of New York.



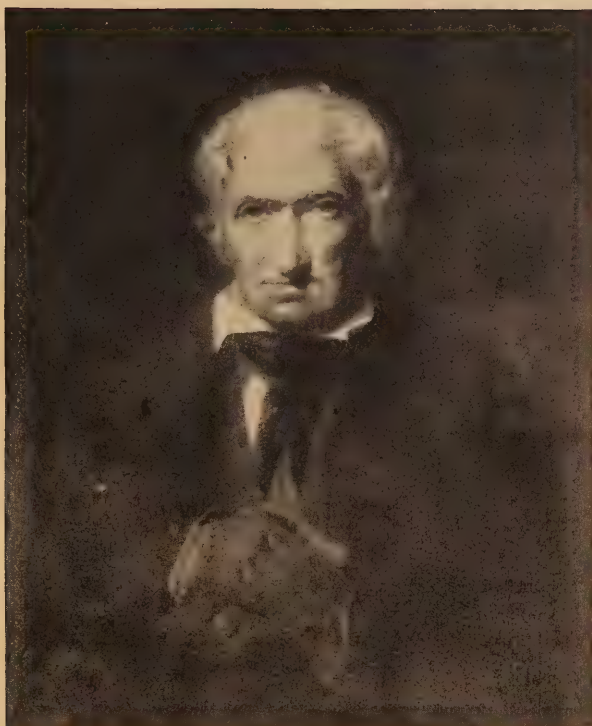
No. 57. MRS. ELIZABETH STERRITT WASHINGTON.

Daughter of Edward Crawford (1758-1833), original member of The Society of the Cincinnati; first president of what is now the First National Bank of Chambersburg, Pennsylvania, 1807-1833. Mr. Crawford married as second wife, Rebecca Calhoun. Their daughter, Elizabeth Sterritt, married Reade Washington, Esq., of Clarke County, Virginia. Mrs. Washington's half-brother, Thomas Hartley Crawford (1786-1863), attained eminence as a lawyer; was a member of Congress, 1829 to 1833; Secretary of Indian Affairs under Jackson, and afterwards Judge of the District Court, Washington, D. C.

Bust; nearly full face; wearing bonnet with pink strings.

Size of canvas, 25" x 30".

Loaned by her granddaughter, Mrs. E. B. Wiestling, of Chambersburg, Pennsylvania.



No. 58.

ANDREW WALLACE.

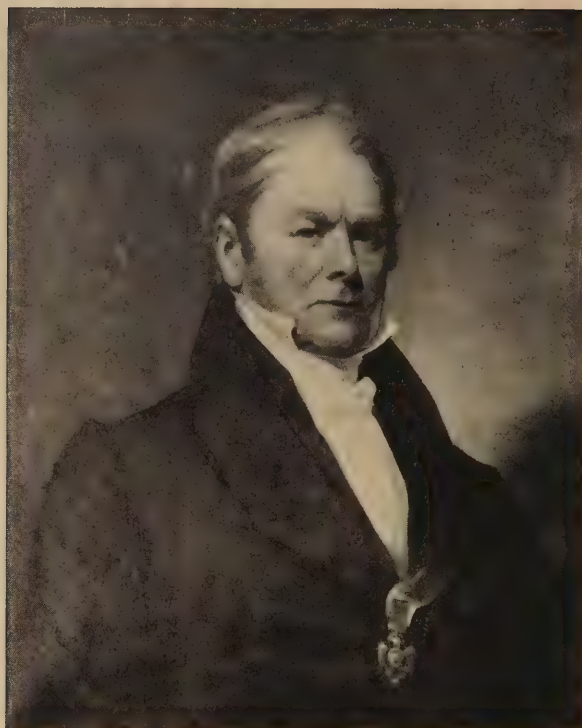
(1730-1835).

Sergeant Wallace was born in Inverness, Scotland, in 1730, and came to America in 1752. He entered the Revolutionary Army in April, 1776, in Chester County, Pennsylvania. Wallace served under Anthony Wayne and attained the rank of sergeant, which he held to the end of the war. It is said that he had his hands so badly frost-bitten crossing the Delaware with Washington that he was forced to wear gloves during the remainder of his life. John Neagle said he painted this portrait when Sergeant Wallace was in his one hundred and first year. He died in New York in 1835.

Bust; full face; with hands resting on cane.

Size of canvas, 25" x 30".

Loaned by Mr. Herbert Lee Pratt, of New York City.



No. 59.

PATRICK HAYES.

(1770-1856).

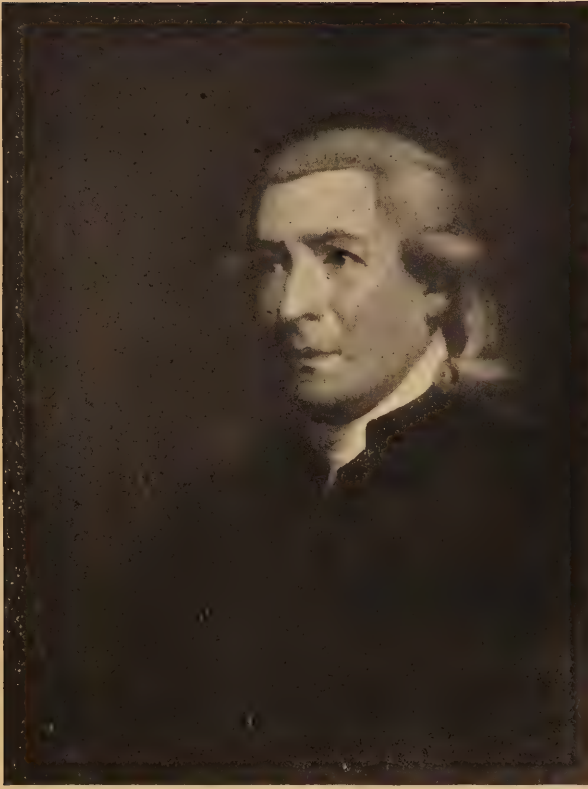
Nephew of Commodore Barry; born in Ireland; died in Philadelphia; followed the pursuits of sea captain and merchant; member of the Society for the Relief of Masters of Ships, 1797; Harbour-Master of Philadelphia, 1842, and Master Warden, 1843-1849; succeeded Commodore Barry in the State Society of the Cincinnati; buried in St. Mary's Catholic Cemetery, on Fourth Street above Spruce, with his wife, Elizabeth, daughter of William Keen, 1764-1853.

Bust; head to right; light brown hair and side whiskers; dark coat with deep rolling collar; white neck cloth.

Size of canvas, 25" x 30 $\frac{1}{4}$ ".

Loaned by Mr. Barry Hayes Hepburn, of Philadelphia.

NORTH TRANSEPT



No. 60. JOHN FORRESTER FOOTE.

Painted in the character of "Dr. Canwell" from the play of "The Hypocrite," by Isaac Beckerstaff. His first appearance in New York was at the Park Theatre in 1822.

Bust; head to left; painted in 1826.

Size of canvas, 21½" x 26".

Loaned by The Players of New York City.



No. 61.

MARY HOLMES.

Child seated on pink cushion, holding hat and flowers in hand. Landscape in background.

Size of canvas, 29 $\frac{1}{8}$ " x 36".

Loaned by Mr. John F. Braun, of Philadelphia.



No. 62. HEAD OF INDIAN BOY.

Bust; with red blanket.

Size of canvas, $16\frac{3}{4}"$ x $18\frac{3}{4}"$.

Loaned by Mrs. Samuel Hinds Thomas, of Philadelphia.



No. 63.

EMILY PLATT.
(MRS. DAVID PEPPER.)

(1817-1875).

Daughter of William and Maria (Taylor) Platt, and granddaughter of John Platt, Revolutionary officer, Colonel Thomas Hall's regiment, Delaware Continental Line. Of her two sons, William Platt Pepper, Esq., was many years president of the Pennsylvania Museum and School of Industrial Art, a founder of the Art Club, and an organizer of the Charity Ball, and David Pepper, the compiler of "Notes on the Ancestry of John Platt."

Bust; head to left; brown hair; side curls; low-necked light-colored gown.

Size of canvas, 17" x 20 $\frac{5}{8}$ ".

Loaned by Mrs. Alfred Stengel, of Philadelphia.



**No. 64. MRS. WILLIAM SWAIM AND DAUGHTER ELISA
(LATER MRS. OLIVER HOPKINSON).**

Painted by John Neagle. Half length; seated; holding child in lap with basket of flowers. Mrs. Swaim wears a black dress with point lace collar and cap.

Size of canvas, 28" x 36".

Loaned by The Historical Society of Pennsylvania, Philadelphia.
(The Hopkinson Collection.)

No. 65. MRS. MARY C. NEAGLE.

Painted by John Neagle in 1846 after the painting by Thomas Sully in 1824.
Bust; low-necked gown; head to left with curls.

Size of canvas, 15" x 18½".

Loaned by the granddaughter of the artist, Miss Sarah Sully Rawlins,
of Philadelphia.

No. 66. UNFINISHED SKETCH FOR A PORTRAIT.

Lady; white dress with red mantle and large white hat with feather.

Size of panel, 9¾" x 12".

Loaned by Mrs. Thornton S. Hardy, of Germantown, Philadelphia.

No. 67. REV. JOSEPH PILMORE.

Half length; seated in red chair; head to left; white hair; clerical robes; left
arm resting on arm of chair and hand clasping Bible; right hand on right
knee; column in background. (For biographical sketch see No. 115.)

Size of canvas, 39¼" x 45¼".

Loaned by The Historical Society of Pennsylvania, Philadelphia.

No. 68. CHILDREN'S HEADS.

Study for a large picture, on wood panel.

Size of Panel, 12½" x 10½".

Loaned by the Ehrich Galleries, of New York.

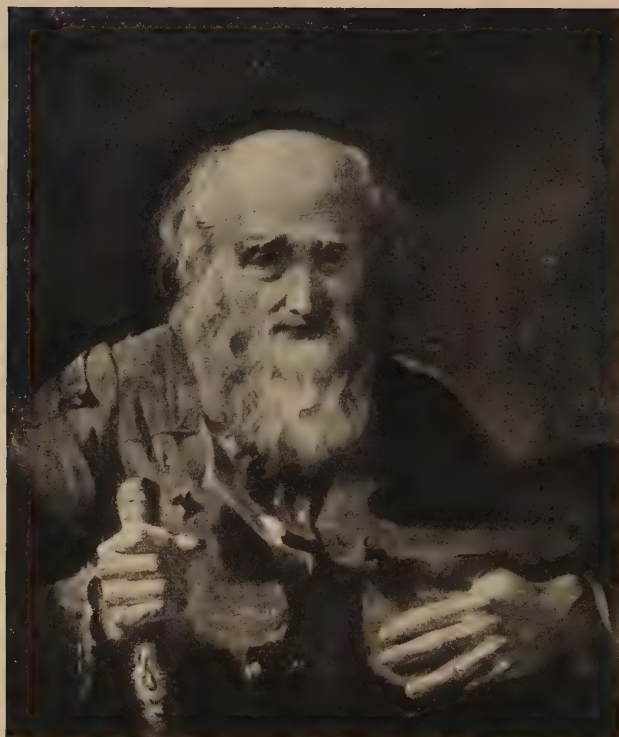
No. 69. HEAD OF INDIAN BOY.

(Ihahwahekyhih.)

His adopted name was Henry Einhauer and he lived on the borders of Lake Huron. John Neagle painted his portrait in 1847.

Size of canvas, 17" x 20".

Loaned by the Ehrich Galleries, of New York.



No. 70. "PENSIONER OF THE REVOLUTION."

This painting has also been known as "Patriotism and Age."

Half length; head to right; white hair and beard; tattered coat; a staff in the right hand and tattered hat in the left hand. Painted by John Neagle in 1830. (For other portrait, see No. 30.)

Size of canvas, 25" x 30".

Loaned by Mrs. Walter Cope, of Germantown, Philadelphia.

No. 71.

INDIAN HEAD.

Full face; white blanket over right shoulder.

Size of canvas, 17" x 18".

Loaned by Mr. W. F. Harold Braun, of Wynnewood, Pennsylvania.

No. 72.

THOMAS HILSON.

Painted in the character of "Tyke" from the play "The School of Reform."
Bust; head to left; right hand grasping collar of coat and open shirt.
(For biographical sketch see No. 21.)

Size of canvas, 21 $\frac{3}{4}$ " x 26".

Loaned by The Players of New York City.

No. 73.

EDWARD J. ALTEMUS.

(1839-1902).

(Aged three years.)

Philadelphia merchant; born, 1839; died, 1902. He was an early member of the Union League of Philadelphia, and during the Civil War joined one of the regiments which was organized by the League.

Painted by John Neagle in 1842.

Portrait of a child holding a kitten.

Size of canvas, 28 $\frac{1}{8}$ " x 36 $\frac{1}{8}$ ".

Loaned by Mr. A. L. Altemus, of Germantown, Philadelphia.



No. 74. WILLIAM BURKE WOOD. (1779-1861).

Actor, born in Montreal in 1779 and died in Philadelphia in 1861. Painted in the character of "King John." His first appearance on the American stage was in the character of "John Barnwell" at Annapolis, Maryland, June 26, 1798, and in the same year he appeared in Philadelphia, in "Secrets Worth Knowing." Afterwards, in New York, he played De Valmont. In the autumn of 1810, he began his career as manager in Baltimore, dividing his time between that city and Philadelphia, when later he was connected, at different periods, with the Walnut Street, Chestnut Street and Arch Street Theatres.

Bust; head to left; wearing red velvet cap, ermine trimmed, and ermine-trimmed cape.

Size of canvas, 21" x 26 $\frac{1}{8}$ ".

Loaned by The Players of New York City.



No. 75. REV. SAMUEL B. WYLIE, D.D.

Study for the portrait. (For biography and portrait see No. 123.)

Painted on Academy Board, 10 $\frac{3}{8}$ " x 15 $\frac{3}{4}$ ".

Loaned by Mr. Albert Rosenthal, of Philadelphia.

(NOTE—The hands and background in the painting have been changed from that shown in the original sketch.)

No. 76.

FAMILY GROUP.

Half-length figures, sketched for a large picture which was never painted. The figures are John Neagle, his wife, Mary Sully Neagle, and five of their ten children. The picture standing on the floor is a portrait Neagle painted of his first child, Maurice, then deceased.

Size of canvas, 16" x 20 $\frac{1}{4}$ ".

Loaned by the granddaughter of the artist, Miss Sarah Sully Rawlins, of Philadelphia.

No. 77.

WILLIAM GIBSON.

Study for the portrait. (For portrait and biographical sketch, see No. 54.)

Painted on Academy Board, 10 $\frac{1}{2}$ " x 13 $\frac{3}{4}$ ".

Loaned by Mr. Albert Rosenthal, of Philadelphia.



**No. 78. ELLEN WHEELER NEAGLE. (1844-1850).
 MARGARET DICKSON. (1843-1853).**

Portrait of the artist's two younger children. The portrait of Ellen Wheeler Neagle was painted after her death by her father in 1851.

Portrait of two little girls; nearly full face; the younger resting her head on her sister's shoulder.

Size of canvas, 26" x 26 $\frac{1}{8}$ ".

Loaned by Miss Sarah Sully Rawlins, granddaughter of the artist.



No. 79.

MAURICE NEAGLE.

Eldest son of the artist, John Neagle.

Bust; nearly full face.

Size of canvas, 12½" x 15½".

Loaned by Mr. S. Neagle Rawlins, of Philadelphia.



No. 80. REV. GEORGE WASHINGTON BETHUNE, D.D.
(1805-1862).

Born in New York City; died in Florence, Italy; was graduated from Dickinson College, 1832; many years pastor of the Dutch Reformed Church of Philadelphia, located at Tenth and Filbert Streets. An accomplished student of English literature, he was the author of several works, the best known being a volume of poems, "Lays of Love and Faith" (1848). His father, Divie Bethune, of a family originally French, was a prosperous New York merchant, one of the Managers of The St. Andrew's Society, and highly honored for his beneficent life and works. His mother, Joanna Graham Bethune, fairly earned the title "Mother of Sabbath Schools in America."

Study for portrait of the Rev. George W. Bethune. Three-quarter length; head to right; clerical robes; left hand resting on open book; landscape on the left.

Size of canvas, 15 $\frac{1}{4}$ " x 12 $\frac{3}{4}$ ".

Loaned by The Historical Society of Pennsylvania, Philadelphia.



No. 81.

JOHN NEAGLE.

(Son of the artist.)

"Tired of Play," painted in 1840. Child resting his arms on drum.

Size of canvas, 25½" x 31".

Loaned by the granddaughter of the artist, Miss Sarah Sully Rawlins, of Philadelphia.



No. 82.

EDMUND KEAN.

(1787-1833).

The actor, as "Shylock" in the "Merchant of Venice." Kean was born in London in 1787 and died in Richmond in 1833. His first appearance was in New York in 1820. The irregularity of his life destroyed his career. He was considered unequaled as Richard 3rd, Othello and King Lear. (See life of Neagle, page 12.)

The portrait is a rapid sketch from recollection presented by the artist to his old school-mate and friend, Charles Durang, in 1855. Three-quarter length; left hand carrying a pair of scales; right hand a knife.

Size of canvas, $7\frac{1}{8}$ " x $9\frac{1}{8}$ " on wood.

Owned by The Pennsylvania Academy of the Fine Arts.



No. 83.

INDIAN HEADS.

Painted in 1828. On the right Sharitariske, Chief of the Great Pawnees, on the left Caussetongua or Big Kanzas. Busts; Indians in paint and feathers and light colored blankets.

Size of canvas, 16½" x 23".

Loaned by The Historical Society of Pennsylvania, Philadelphia.

No. 84.

INDIAN CHIEF.

(Bravest of the Braves.)

The Knife Chief of Panis Loups. "The bravest of the braves." An interesting anecdote of this distinguished chief is related in Poulson's paper of 1st, February, 1822. It is an authentic account of his having preserved the life of an unfortunate female of the Padna nation, who was fastened to the stake and condemned to the torture, when this chief intrepidly stepped forward, and snatched her from the kindling pile. He was one of a delegation on a visit to this city, under the charge of Major O'Fallon. Sketch in oil from life. Painted by John Neagle in 1831.

Canvas size, 16 $\frac{1}{4}$ " x 23".

Loaned by The Historical Society of Pennsylvania, Philadelphia.

GALLERY F



No. 85.

LEVI DICKSON.

Son of John and Amy (Taylor) Dickson; a cousin and close friend of the artist. The portrait was owned for many years by the artist's son, Garrett Cross Neagle, and was painted in 1834.

Bust; head to left; arms folded; dark hair; black coat and stock.

Size of canvas, 25" x 30".

Loaned by Mr. John Frederick Lewis, of Philadelphia.

No. 86.

ROBERT WHARTON.

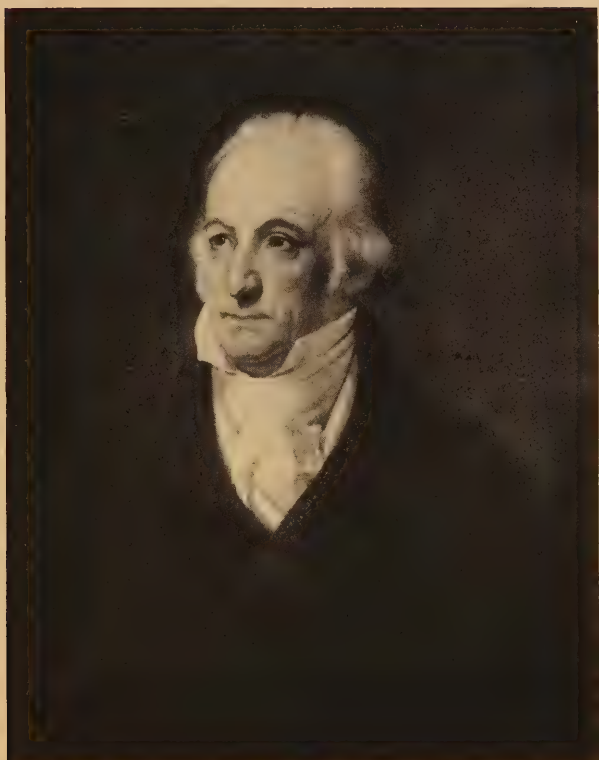
(1757-1834).

Mayor of Philadelphia, was born January, 1757. At an early age he entered the counting-house of his brother, Charles, a merchant of Philadelphia. Robert Wharton spent much of his time in out-door sports. He was President of the famous fox-hunting club of Gloucester and a governor of the Schuylkill Fishing Company. In 1796 he was made an Alderman of Philadelphia, and in that year quelled a riot among the sailors, who demanded exorbitant wages. After reading the riot act he requested them to disperse, and that being received with defiance he ordered each of his men to "get his man." The sailors were soon all captured and in jail. He was fifteen times elected Mayor of Philadelphia between 1798 and 1834. He died on March 7, 1834.

Bust; head to left; white stock and collar.

Canvas size, 25" x 30".

Loaned by the Mutual Assurance Company of Philadelphia.



No. 87.

THOMAS PYM COPE.

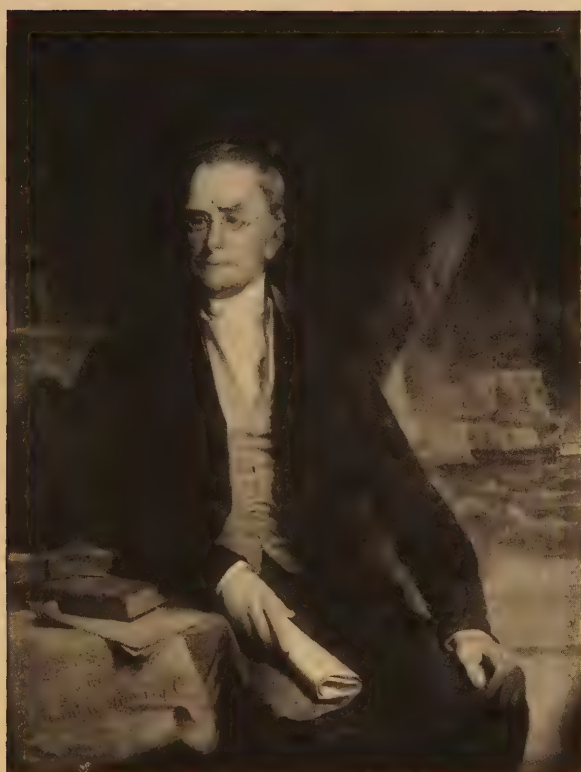
(1768-1854).

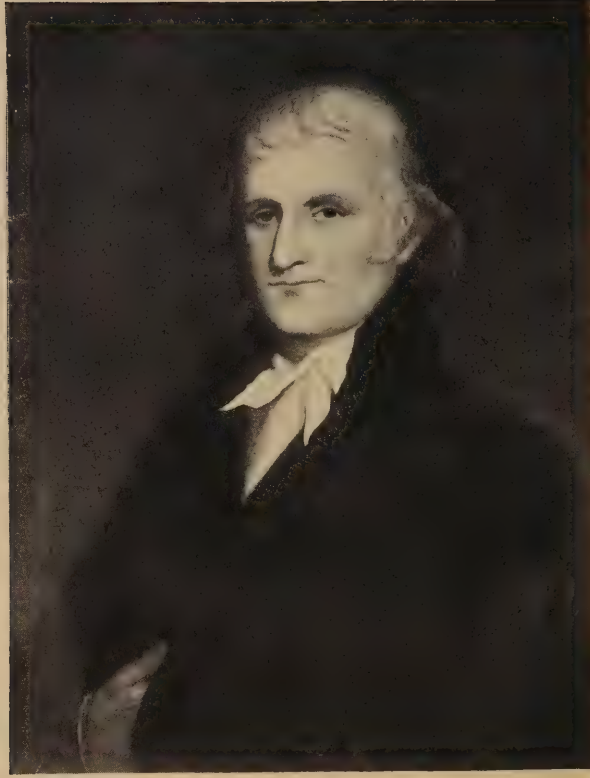
Born in Lancaster County, Pennsylvania; died in Philadelphia; son of Caleb Cope, of Lancaster. He began business for himself in Philadelphia, in 1790, later importing his goods in his own vessels, the first of which, the *Lancaster*, he built in 1807. In 1821 he established the first line of packets between Philadelphia and Liverpool, which line continued until the beginning of the Civil War. He was President of the Mercantile Library Company from its foundation until his death, and of the Philadelphia Board of Trade many years; was actively interested in completing the Chesapeake and Delaware Canal, and in the construction of the Pennsylvania Railroad. He was an Executor of Stephen Girard's will, a trustee of the bank, a director of Girard College, and was interested in many other Philadelphia institutions. This portrait was painted by John Neagle in 1848.

Three-quarter length; seated with elbow resting on table; background seen through window on right showing ship with full sail.

Size of canvas, 39 $\frac{5}{8}$ " x 50".

Loaned by the Mercantile Library Company, of Philadelphia.





No. 88.

DANIEL SMITH.

(1755-1836).

Son of Richard and Hannah (Somers) Smith was born in 1755 and died in Philadelphia in 1836. At the outbreak of the Revolution he entered the counting-house of Francis Gurney and finally became his partner. Smith served in the Revolution as Lieutenant of Marines on the Privateer *Mars*, and on one of his cruises was captured and confined for a time in a British prison ship at Providence, Rhode Island. Smith was a director of the Bank of North America from 1800 to 1833 and chairman of the Board of Trustees of the Mutual Assurance Company of Philadelphia, for whom John Neagle painted the portrait.

Half length; seated; head to left; with hand thrust into front of buttoned coat; red background.

Size of canvas, 25" x 30".

Loaned by the Mutual Assurance Company of Philadelphia.



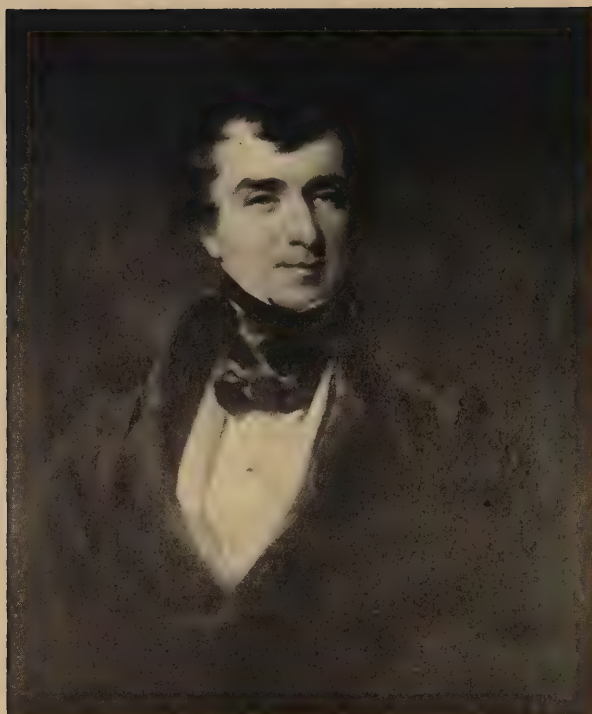
No. 89. MISS ANNA GIBBON JOHNSON. (1809-1895).

Of Salem, New Jersey; married, 1836, to Ferdinand Wakeman Hubbell, who lived and had his office at 92, now 208, South Fourth Street, Philadelphia. Painted by John Neagle in 1828.

Three-quarter length figure, standing by a stone balustrade. She wears a large red hat with white ostrich feather, and a red velvet fur-trimmed coat. A landscape is in the background.

Size of canvas, $34\frac{3}{4}'' \times 45\frac{3}{4}''$.

Loaned by her daughter, Miss Helena Hubbell, of Philadelphia.



No. 90.

DAVID PEPPER.

(1806-1840).

Born and died in Philadelphia; was the second son of George Pepper, 1779-1846, the well-known Philadelphia philanthropist, by his wife, Mary Seckel, and brother of George Pepper, Esq., some years President of The Pennsylvania Academy of the Fine Arts, and a founder of the Academy of Music.

This portrait was painted by John Neagle in Philadelphia, in 1835.

Bust; head to right; brown coat; black stock.

Size of canvas, 25" x 30".

Loaned by Mrs. William Platt Pepper, of Philadelphia.



No. 91.

MRS. JULIA WOOD.

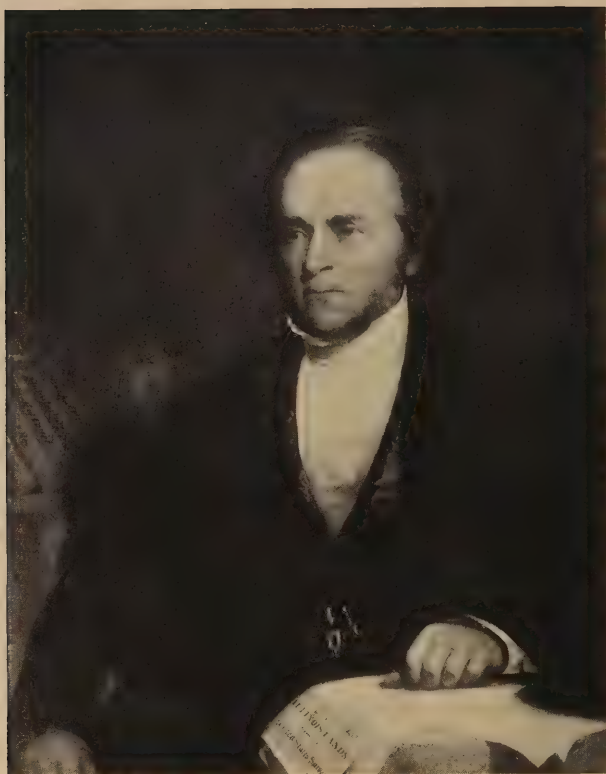
(1802-1854).

English opera singer born in 1802; died in 1854. Her maiden name was Mary Anne Paton, in 1824 she married Lord William Pitt Lennox, she procured a divorce in 1831, and married Joe Wood, tenor singer, actor and pugilist, with whom she came to this country in 1833. Her portrait was painted by John Neagle in 1836 in the character of "Amina" in the opera of "Somnambula."

Bust; head to left; wearing velvet cap; low-necked velvet gown.

Size of canvas, $24\frac{7}{8}" \times 29\frac{7}{8}"$.

Loaned by The Musical Fund Society of Philadelphia.



No. 92.

JOHN GRIGG.

(1792-1864).

A Philadelphia publisher, was born in Cornwall, England, in 1792. He was left an orphan at six and at twelve years of age went to sea. He made several voyages and spent a year with relatives in Richmond, Virginia. In 1816 he came to Philadelphia and entered a publishing house there, and in 1823 began business on his own account and was very successful. He retired in 1850 with a large fortune. His portrait was painted by John Neagle in 1853 and shows him in his sixty-first year.

Half length; seated; brown hair; scanty beard; left hand holding document; right hand resting on right knee; white stock.

Size of canvas, 29" x 36".

Loaned by The Historical Society of Pennsylvania, Philadelphia.



No. 93. THE RIGHT REV. HENRY CONWELL. (1745-1842).

Roman Catholic Bishop of Philadelphia. Born in Ireland in 1745; died in Philadelphia in 1842.

This portrait was painted by John Neagle in 1826. Bishop Conwell was appointed to the See of Philadelphia in 1819, and was consecrated in London. Shortly after his arrival in Philadelphia he had difficulty with the Trustees of the Cathedral Church of St. Mary's, who insisted on retaining a priest contrary to the desire of the Bishop. The result was a schism. Doctor Conwell and the Clergy of his Household abandoned the Cathedral and retired to the Church of St. Joseph in the neighborhood. He afterwards went to Rome, where the Papal Authorities endeavored to dissuade him from returning to the United States and used every effort to prevail on him to resign his See; but without effect. Rev. Francis Kenrick was later sent to Philadelphia as coadjutor.

Half length; head to left; seated; with arm resting on books. Red velvet robe with gold cross suspended from neck.

Canvas size, $23\frac{3}{4}$ " x $29\frac{1}{2}$ ".

Loaned by His Eminence, Daniel, Cardinal Dougherty, Archbishop of Philadelphia.

No. 94. DR. WILLIAM POTTS DEWEES. (1768-1841).

Physician, born in Pottsgrove, Pennsylvania, May 5, 1768; he died in Philadelphia, May 14, 1841. He was elected in 1834 Professor of Obstetrics, at the University of Pennsylvania.

Three-quarter length; standing with left hand resting on table and right hand holding document; brown coat; white neck cloth.

Size of canvas, $44\frac{3}{4}" \times 56\frac{3}{4}"$.

Loaned by the University of Pennsylvania.



No. 95. JAMES COWLES FISHER. (1756-1840).

Fourth child of William Fisher, 3rd (Mayor of Philadelphia, 1773) and Sarah Coleman, was born October 10, 1756, and died October 15, 1840.

William Fisher, 1st, a Quaker, had come over from Ross, Herefordshire, England, in 1684.

James Cowles Fisher was educated at the School of Robert Proud. He was a prosperous ship owner and merchant, living in his earlier years at the ancestral home, 21 Arch Street, and later on Chestnut Street near Ninth, where he erected a large home surrounded by extensive gardens.

He married, first, Hannah, daughter of Thomas Wharton; second, Ann, daughter of Joseph Wharton.

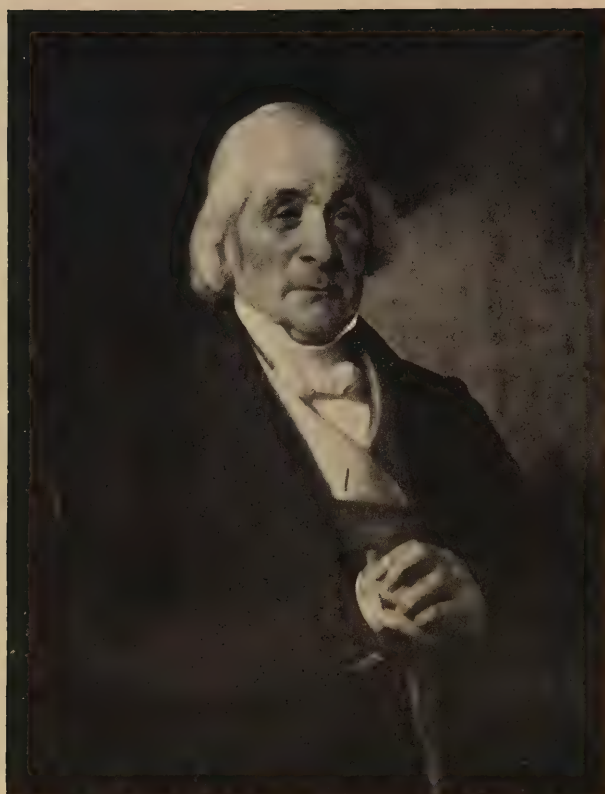
James Cowles Fisher was for many years Director of the Bank of the United States as well as pro. tem. President thereof. He was also a Trustee of the Mutual Assurance Company and President of its Board.

Half length; seated in red chair; head to right; white stock and collar; holding paper in his hand.

Size of canvas, 25" x 30".

Loaned by the Mutual Assurance Company of Philadelphia.





No. 96. CAPTAIN JOHN WALSH. (1740-1828).

Was born in 1740 and was a native of Dublin, Ireland. During the revolution of the American Colonies, Walsh commanded armed merchantmen. He was seriously wounded by the exploding of a hand grenade in the battle off Sandy Hook, and was imprisoned in a British prison ship at Long Island. He succeeded in making his escape from the British and rejoined the American Naval Forces. He died in Philadelphia.

This portrait was painted by John Neagle from a daguerrotype. It shows a life-size, seated figure seen to the waist; with hands grasping the top of his cane. He wears a dark blue coat and a buff waistcoat.

Size of canvas, 29" x 36".

Loaned by the Metropolitan Museum of Art, New York City.

No. 97.

LYDIA KELLY.

Was in her day a celebrated American actress. John Neagle painted her portrait in 1826 in the character of "Beatrice" in the play of "Much Ado About Nothing."

Bust; nearly full face; with large ostrich plume in her hair, and low-neck evening gown.

Size of canvas, $24\frac{1}{2}"$ x $26\frac{1}{4}"$.

Loaned by the Kane Art Shoppe, of Philadelphia.

No. 98. CAPTAIN SELAH STRONG. (1737-1815).

He was born in Suffolk County, New York, in 1737 and died in 1815. He was a delegate to the Provincial Congress in Philadelphia in 1775, and served as a Captain in the Revolution. He was State Senator from 1792 until 1796 and first judge of the Common Pleas Court in 1783.
Bust in uniform; head to left.

Size of canvas, 25" x 30".

Loaned by Mr. John Frederick Lewis, of Philadelphia.

No. 99. ANN C. RUDMAN. (1804-1881).

Wife of William Crook Rudman, of Philadelphia. (See No. 37.)

Size of canvas, 25" x 30".

Loaned by Mr. A. T. Bay, of New York City.



No. 100.

JOSEPH TAGERT.

(1758-1849).

Born in Newton-Stewart, County Tyrone, Ireland; died in Philadelphia; member of the firm of Tagert and Smith, importers and wholesale dealers of Philadelphia, 1795; Secretary of the Hibernian Society, various years between 1800 and 1818, and President, 1818 until his death, August 2, 1849. President for forty years of the Farmers and Mechanics Bank of Philadelphia. This portrait was painted on the order of the bank in 1848 by John Neagle.

Three-quarter length; seated in red chair; cane in hand; legs crossed.

Size of canvas, 40" x 50".

Loaned by Mr. Enrico Stein, of New York City.



No. 101.

PORTRAIT OF A LADY.

Bust; head to right; black dress with shawl over shoulders.

Canvas size, 25" x 30".

Presented to the Summer School of The Pennsylvania Academy of the Fine Arts at Chester Springs, by Mr. John Frederick Lewis, of Philadelphia.



No. 102. REV. JOHN JACOB ROBERTSON, D.D.

Half length; seated; head to right; brown hair; clerical robes; left hand holding a manuscript.

Painted by John Neagle in 1828.

Size of canvas, 25" x 30".

Loaned by Mrs. Horace J. Baker, of Chester, Pennsylvania.

No. 103.

HENRY CLAY.

(1777-1852).

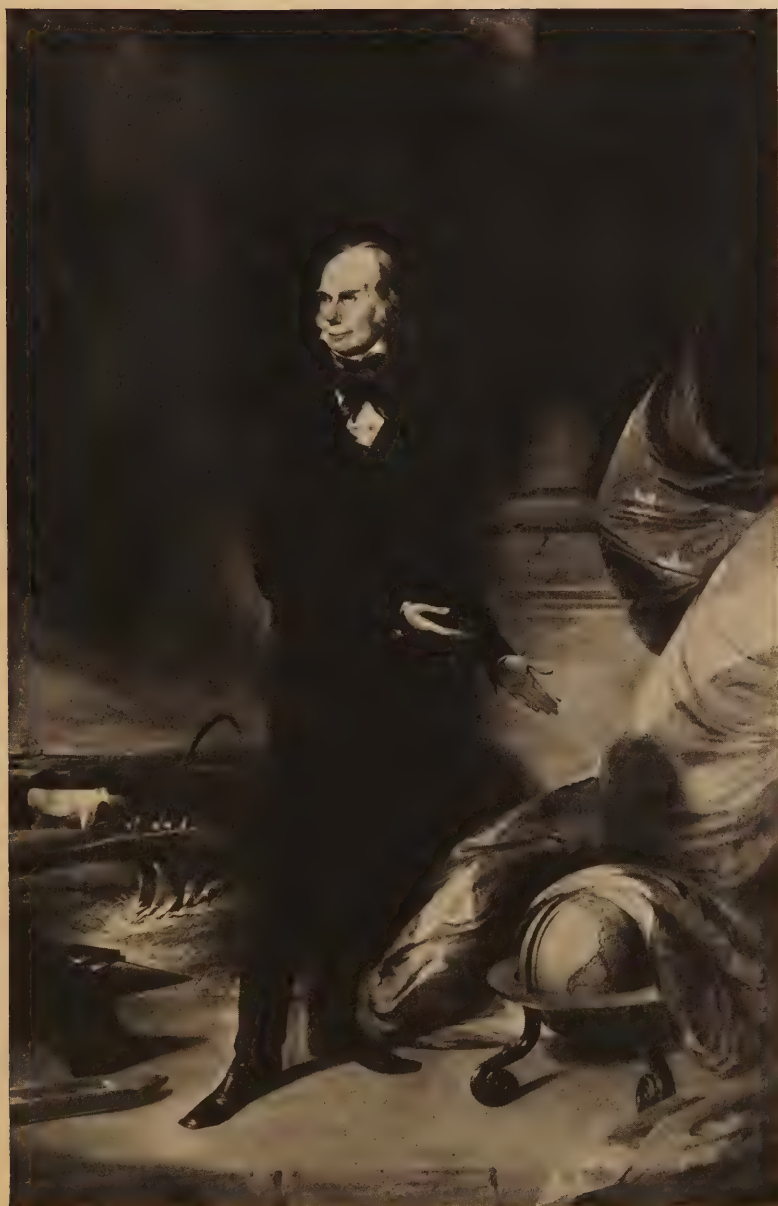
Statesman who bore the appellation conferred upon Pitt, of "The Great Commoner," has left behind him the most distinct personality of any of the statesmen of his era. Where Daniel Webster counted his admirers by hundreds, Henry Clay was idolized by thousands. His strongly marked features are familiar to everyone from his many portraits, so that John Neagle's picture painted from life in 1843 needs no perfunctory certificate to assure us of its life-like truthfulness. This portrait was presented to the "Union League of Philadelphia" by Henry Pratt McKean. It is the original portrait from life of which Neagle painted the well-known replica of the same size which hangs in the Capitol at Washington.

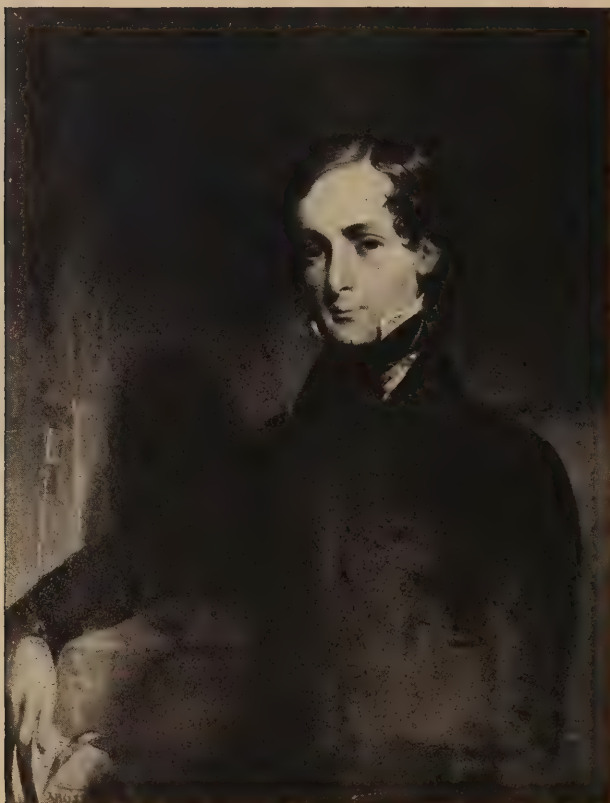
Henry Clay was born in Hanover County, Virginia, April 12, 1777, and died at Washington, June 29, 1852, preceding his compeer, Webster, to the grave by only a few months. He was undoubtedly one of the greatest orators this country has produced, and his name is one to conjure with in old Kentucky, the blue grass state, even at this day nearly seventy-five years after his decease.

Full length; standing in act of speaking; to the right an American Flag draped over a globe of the world and to the left an anvil and plough with sea and ship in background. (For other portraits, see Nos. 6 and 108.)

Size of canvas, 110 $\frac{3}{4}$ " x 72 $\frac{1}{2}$ ".

Loaned by the Union League of Philadelphia.





No. 104.

THOMAS MCCREDY.

(1826-1856).

Born in Dublin; died in Philadelphia; son of Bernard McCredy by his wife, Martha Smith Newlin. Studied law, and admitted to the Philadelphia Bar, in 1852.

Painted in 1854. Half length; seated in red chair; head to left; brown hair; dark coat; dark stock; right arm resting on table with books.

Size of canvas, 29" x 36".

Loaned by Mr. John H. Fassitt, of Germantown, Philadelphia.

No. 105.

**ORIGINAL SKETCH.
PAT LYON AT THE FORGE.**

Inscribed on the back: "The original study in colors by John Neagle for Pat Lyon the blacksmith. A rapid sketch for arrangement and general effect, Philada., Penna." and beneath this is written, "The above is my father's handwriting, Garrett C. Neagle, January 23rd, '97."
(For portraits see Nos. 40 and 106.)

Size of canvas, 8" x 10".

Owned by The Pennsylvania Academy of the Fine Arts.

No. 106.

**PATRICK LYON.
(PAT LYON.)**

(1779-1829).

Born in London; died in Philadelphia, and was buried in St. Peter's Churchyard, Third and Pine Streets. A unique character, mechanical genius, noted locksmith and maker of fire engines.

"Pat Lyon at the Forge." The original of this picture was painted in 1826 when the artist was twenty-nine years of age and is now the property of the Boston Museum of Fine Arts. This portrait, the property of The Pennsylvania Academy of the Fine Arts, is an enlarged replica painted in 1829. The subject, Pat Lyon, was well-known in Philadelphia. He had acquired a considerable fortune and when he called upon Neagle to paint his portrait said, "Paint me as a blacksmith." (See life of Neagle, page 9.) The picture was presented to the Academy by the Neagle family. (For original sketch see No. 105 and for other portrait see No. 40.)

Size of canvas, 69" x 95".

Owned by The Pennsylvania Academy of the Fine Arts.



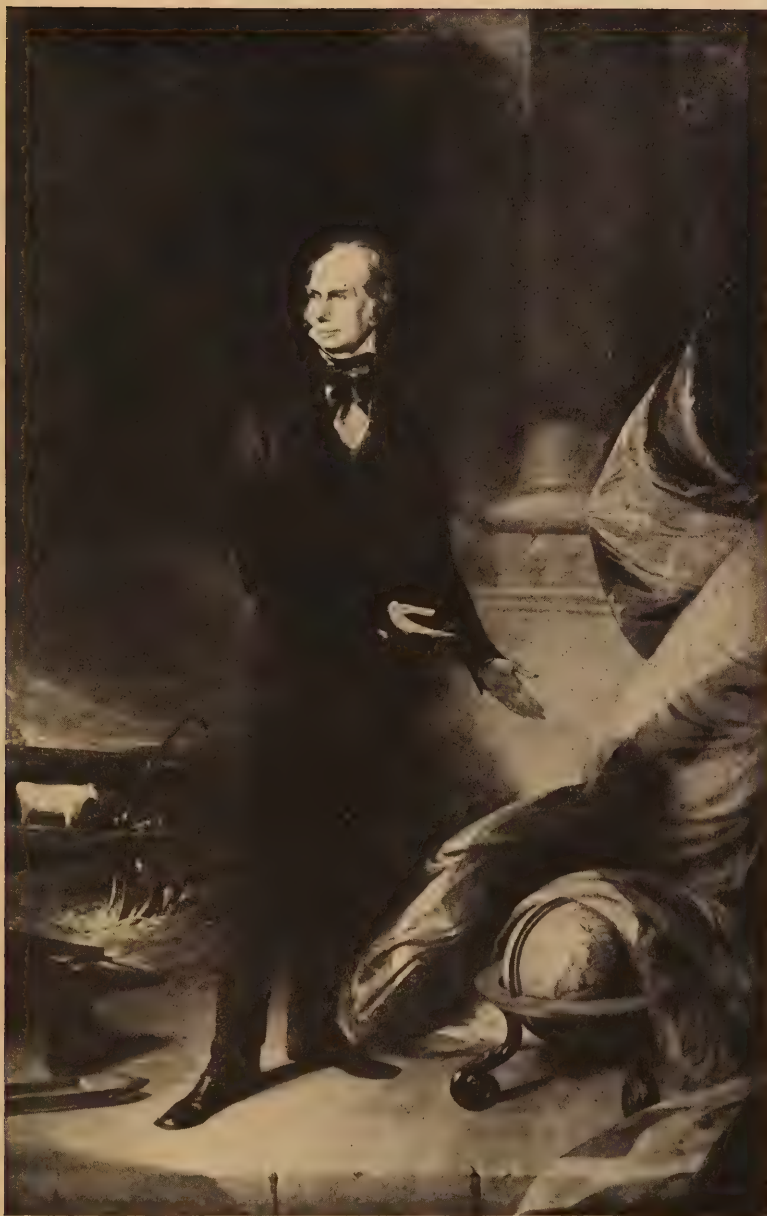
No. 107. MRS. THOMAS MCCREDY. (1826-1912).

Neé Dolores Emma Wilson, born in France; died in Philadelphia; daughter of Richard Wilson, of Santiago de Cuba and Philadelphia, by his wife, Algaïé Clemenceau.

Painted in 1854. Half length; seated on light brown chair; head to right; dark brown hair; low-necked maroon velvet gown; right hand resting on arm of chair; with black lace over the arm; landscape in background.

Size of canvas, 29 $\frac{1}{8}$ " x 36 $\frac{1}{4}$ ".

Loaned by Mr. John H. Fassitt, of Germantown, Philadelphia.



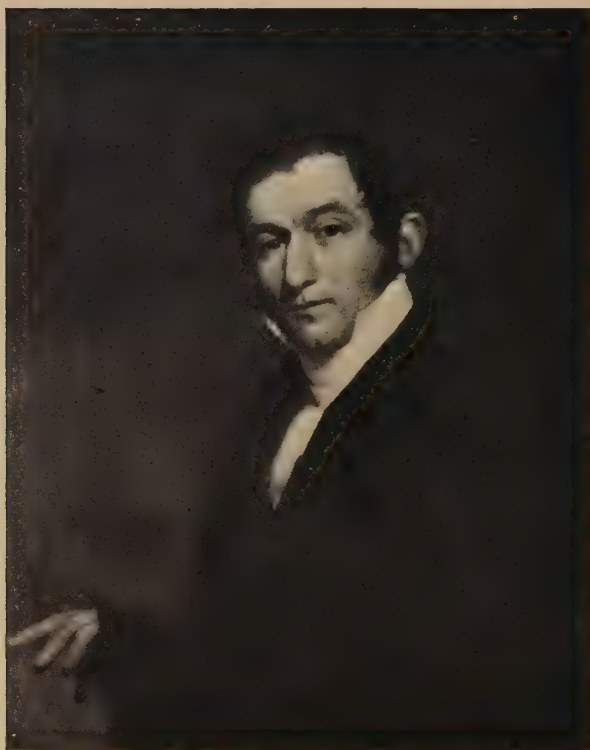
No. 108.

HENRY CLAY.

Replica. This portrait hangs in the Capitol, Washington, D. C. (For biographical sketch see No. 103, and for other portraits see Nos. 6 and 103.)

Size of canvas, 111" x 72".

Loaned by the United States Government.



No. 109. HON. ARCHIBALD RANDALL. (1797-1846).

Prominent Philadelphia lawyer, he was admitted to the Bar April 13, 1818; appointed by President John Tyler, Judge of the United States District Court for the Eastern District of Pennsylvania.

Portrait painted by John Neagle in 1826.

Bust; head to left; with hand resting on book.

Size of canvas, 25" x 30".

Owned by The Pennsylvania Academy of the Fine Arts.

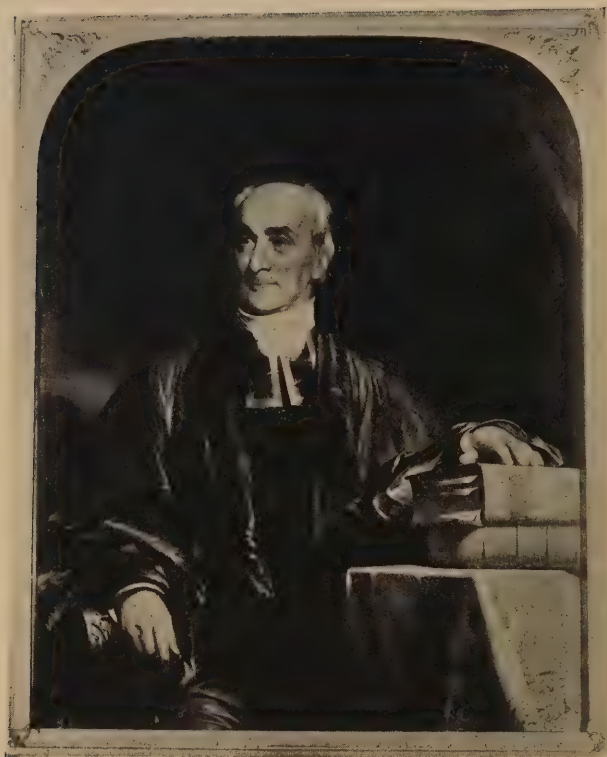


No. 110. MRS. ARCHIBALD RANDALL.

Bust; head to right; black low-necked dress with red shawl over shoulders.

Size of canvas, $25\frac{1}{4}$ " x 30".

Owned by The Pennsylvania Academy of the Fine Arts.



No. III. REV. PHILIP F. MAYER, D.D. (1781-1858).

Born in New York; died in Philadelphia; was graduated at Columbia, 1799; received the D.D. degree from the University of Pennsylvania, 1823; from Columbia in 1837; declined that honor from Harvard in 1804, on the ground that he was too young; also declined the provostship of the University of Pennsylvania in 1823, but was many years a trustee; accepted in 1806 the pastorate of St. John's, Philadelphia, the first exclusively English Lutheran Church in this country, where he remained throughout his useful life.

This portrait was painted by John Neagle in 1853 from life, upon the order of the Board of Trustees of the Evangelical Lutheran Congregation of St. John's Church of the City of Philadelphia.

Three-quarter length; seated; head to left; gray hair; clerical robes; left arm resting on Bible bound in brown leather; right arm resting on arm of chair.

Size of canvas, 40 $\frac{1}{4}$ " x 50 $\frac{1}{8}$ ".

Loaned by St. John's Evangelical Lutheran Church of Philadelphia.



No. 112.

MARY ANN HOOD.

Daughter of Thomas and Anna Thompson. Half length; seated; wearing a black dress with a red shawl drawn around her shoulders. The portrait was painted in 1826.

Size of canvas, 40" x 34½".

Loaned by Mrs. B. F. Clyde, of Bryn Mawr, Pennsylvania.



No. 113. REV. GREGORY TOWNSEND BEDELL.

Half length in clerical robes; nearly full face. (For biographical sketch and other portrait, see No. 11.)

Size of canvas, 25" x 30".

Loaned by the Ehrich Galleries, of New York.



No. 114. WILLIAM STRICKLAND. (1787-1854).

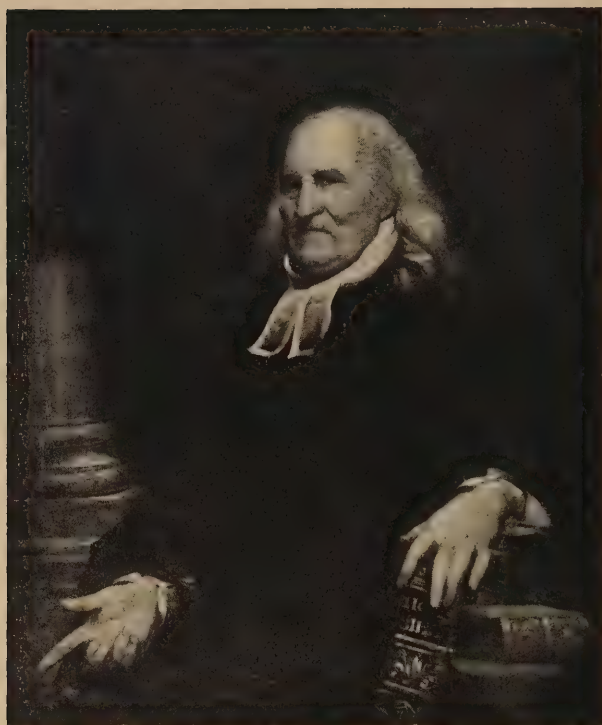
Eminent as an architect and engineer, was born in Philadelphia in 1787, and died in Nashville, Tennessee, April 7, 1854. He established his reputation as an architect by designing the old Masonic Hall on Chestnut Street; the United States Bank; the Merchants Exchange; the United States Naval Asylum; the old United States Mint on Chestnut Street; and many other public buildings in Philadelphia. His last great work was the State Capitol, Nashville, Tennessee, beneath which he was buried. Strickland did some portrait painting, and engraving; he also designed the lid of Washington's coffin.

John Neagle signed and dated this portrait which he painted from life in 1829.

Half length; head to right; brown hair and side whiskers; blue-gray coat; yellow waistcoat; white stock; right elbow resting on table and hand with crayon supporting a drawing board; Greek Temple as a background

Size of canvas, 25" x 30".

Loaned by Mr. Walter Jennings, of New York City.



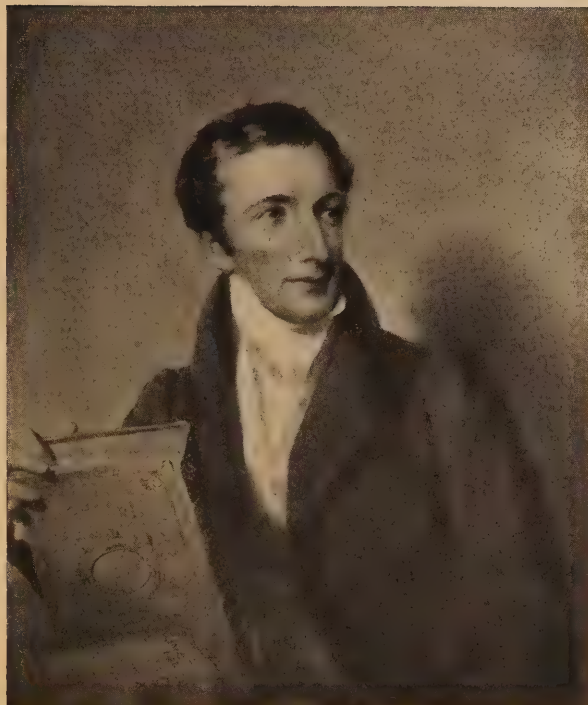
No. 115. REV. JOSEPH PILMORE. (1739-1825).

Clergyman, born in England in 1739 and died in Philadelphia in 1825. He obtained his education from John Wesley's school at Kingswood and undertook the work of an Itinerant or lay-preacher under Wesley's direction. In 1769 he came to this country on a mission to establish Methodism in Philadelphia. He preached from the steps of the State House on Chestnut Street and in many Philadelphia taverns. He established the first church that was owned by the Methodists in Philadelphia. He afterwards joined the Protestant Episcopal Church, and was for many years rector of St. Paul's Church in this city. He was a member of The Society of the Sons of St. George.

Half length; seated in red chair; head to left; white hair; clerical robes; left arm resting on arm of chair and hand clasping Bible; right hand on right knee; column in background. (For other portrait, see No. 67.)

Size of canvas, 39 $\frac{1}{8}$ " x 45 $\frac{1}{8}$ ".

Loaned by The Society of the Sons of St. George, Philadelphia.



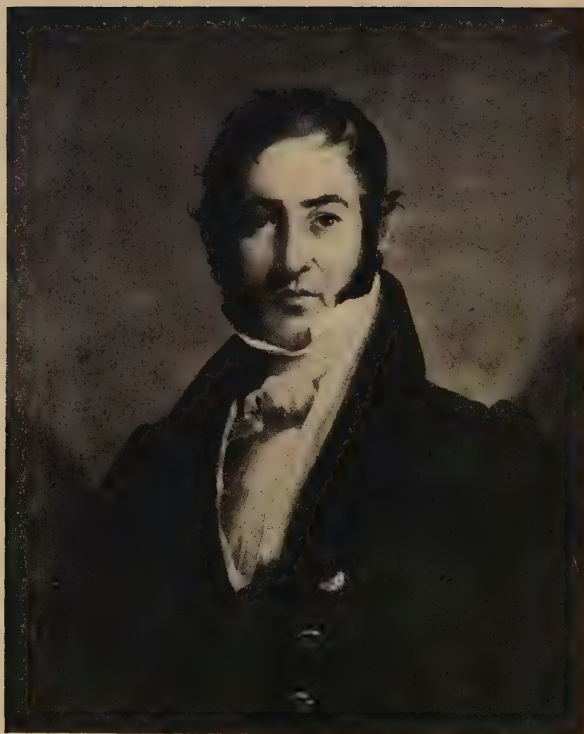
No. 116.

HON. JOHN KENT KANE.

Born in Albany, New York, in 1795; died in Philadelphia in 1858. He graduated from Yale College in 1814 and was admitted to the Bar of Pennsylvania in 1817, and was City Solicitor of Philadelphia in 1830. He was elected a member of the Legislature in 1823. Under Act of Congress July 22nd, President Jackson appointed him in 1831 one of the three commissioners to settle the claims between the United States and France. He was Attorney-General of Pennsylvania in 1845 and was Judge of the United States District Court from 1846 to 1858. He was one of the founders of the Academy of Music of Philadelphia and was President of the American Philosophical Society.

Size of canvas, 25" x 30 $\frac{1}{4}$ ".

Loaned by Mrs. Bayard Stockton, of Princeton, New Jersey.



No. 117. PORTRAIT OF A GENTLEMAN.

Painted in 1830. Bust; full face; dark hair and side whiskers; dark coat with brass buttons; buff waistcoat and buff stock.

Size of canvas, 25" x 30".

Loaned by Mr. John F. Braun, of Philadelphia.



No. 118. DAVID PAUL BROWN. (1795-1872).

Lawyer, author, born in Philadelphia in 1795 and died there in 1872. He was well known as an orator and was prominent throughout his long and active life.

Half length; seated; head to left; brown hair; black coat; black satin waistcoat; white neck cloth; left hand resting on book on a table and holding a document.

Size of canvas, 29½" x 36⅜".

Loaned by The Law Association of Philadelphia.



No. 119.

WILLIAM RUSH.

(1756-1833).

America's first sculptor, was born in Philadelphia on July 4, 1756, and died there on January 17, 1833. In his youth he was apprenticed to the carver, Edward Cutbush, and became known as a maker of figure-heads for ships. He did not confine himself entirely to ship carving, and in 1812 he exhibited at The Pennsylvania Academy of the Fine Arts, several figures and busts. His best known statue is that of Washington (1814) which was purchased by the city of Philadelphia, and is now in Congress Hall, Independence Square. A cast of this statue, in bronze, was presented to the Academy by the late Mr. Edward H. Coates. This portrait was painted in 1831.

Half length; head to right; white hair; dark coat with high collar and black stock.

Size of canvas, 25" x 30 $\frac{1}{4}$ ".

Loaned by Mr. William Kane, of New York City.

No. 120. JOSEPH CLAYPOOLE CLARK. (1796-1881).

Wealthy resident of Mt. Holly, New Jersey, where he was long rector's warden of St. Andrew's Church; second son of Jacob Clark of that town. His mother, Ann Claypoole (1764-1832), daughter of Joseph Claypoole, of Philadelphia, was a cousin of Mary Claypoole (1753-1829), who married James Peale (1749-1831).

Half length; seated with arm over back of chair; head to left.

Size of canvas, 23½" x 29½".

Loaned by his grandson, Mr. Walter Leighton Clark, of New York.



No. 121. COLONEL AUGUSTUS JAMES PLEASONTON.
(1808-1894).

Soldier and author. Born in Washington, D.C., he was graduated from the United States Military Academy in 1826; resigned from the army after short service; studied law; admitted to the Philadelphia Bar in 1832; served in the Pennsylvania Militia, became Colonel in 1835; was assistant Adjutant-General and Paymaster-General of Pennsylvania, 1838-1839; Brigadier-General of Pennsylvania, 1861; charged with the organization and command of the Home Guards during the Civil War. He published many papers on advocacy of his blue ray theories, and a book entitled, "Influence of the Blue Ray of the Sunlight and of the Blue Color of the Sky in Developing Animal and Vegetable Life in Arresting Disease" (1876).

Size of canvas, 29 $\frac{1}{8}$ " x 36 $\frac{1}{4}$ ".

Loaned by Mr. Eugene S. Pleasonton, of New York City.



No. 122. THOMAS W. DYOTT, M.D. (1782-1844).

Native of England, established in the neighborhood of Second and Race Streets, from 1806 to 1844; purchased the Kensington Glass Works in 1833, which he operated at "Dyottville," on the community plan, employing some three hundred persons in the manufacture of bottles and vials. The general business depression of 1837 caused the suspension of this unique enterprise.

Prosperous Philadelphia druggist and apothecary. Painted by John Neagle in 1836.

Bust; head to left; gray hair; wearing spectacles.

Size of canvas, 25" x 29 $\frac{3}{4}$ ".

Loaned by Mr. C. B. Thomas, of New York City.

No. 123. REV. SAMUEL BROWN WYLIE, D.D.
(1773-1852).

Born in Ireland; died in Philadelphia; was graduated from Glasgow University, 1797; became a tutor in the University of Pennsylvania in 1798; subsequently establishing and successfully conducting for many years a private academy in Philadelphia. He studied theology under the Reformed Presbyterian Church, was pastor of the First Reformed Presbyterian Church of Philadelphia from 1802 until his death in 1852, and professor at the Theological Seminary of his faith from 1809 until 1851. Between 1828 and 1845 he occupied the Chair of Languages, University of Pennsylvania, of which he was Vice-provost, 1838-1845. Dickinson College gave him the D.D. degree in 1816.

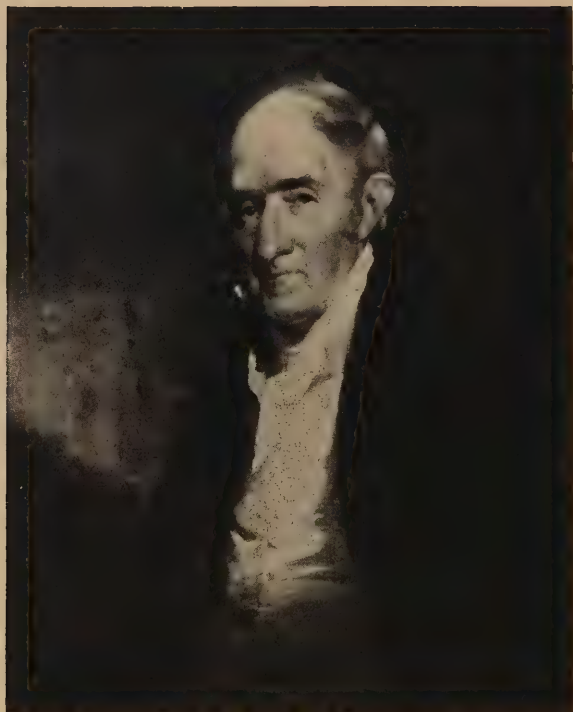
Painted by order of the students in the Department of Art, between 1828 and 1845.

Three-quarter length; seated in chair; head to left; wearing gold spectacles; hand resting on book. (For study for portrait, see No. 75.)

Size of canvas, $40\frac{1}{2}$ " x $50\frac{1}{2}$ ".

Loaned by the University of Pennsylvania.





No. 124.

CLAYTON EARL.

(-1834).

A prominent Philadelphia merchant who lived for many years at No. 20 Pine Street and whose counting-house was at No. 23 North Water Street. In 1812 he was one of the business men of Philadelphia who formed a subscription for the purchase of a silver service to be presented to "Captain Hull, Commander of the United States Frigate *Constitution*, for his brilliant action with the British Frigate *Guerrier*." This portrait painted by John Neagle in 1832, two years before the death of Mr. Earl, was the bequest of his son, Harrison Earl, to The Pennsylvania Academy of the Fine Arts.

Bust; head to left; brown coat and white waistcoat.

Size of canvas, 25" x 30".

Owned by The Pennsylvania Academy of the Fine Arts.



No. 125. MRS. CLAYTON EARL. (-1838).
 (CORNELIA HARRISON.)

Died in Philadelphia in 1838.

Her portrait, painted in 1832, was bequeathed by her son, Harrison Earl, in 1894 to The Pennsylvania Academy of the Fine Arts.

Bust; head to right; gray shawl over shoulders; red curtain in background.

Size of canvas, 25" x 30".

Owned by The Pennsylvania Academy of the Fine Arts.

IN THE CASES

NORTH CORRIDOR

126, 127, 129, 130-134 are loaned by Miss Sarah Sully Rawlins, of Philadelphia.

126—Sketch.

127—Daguerrotype of John Neagle.

128—Drawing—Charles Dupee (of Mendenhall Memory), a slave belonging to the Hon. Henry Clay; emancipated by Mr. Clay, December 9, 1844. Drawn by John Neagle from life in Lexington, Kentucky, November 20, 1842.

Loaned by Mr. Horace Wells Sellers, of Ardmore, Pennsylvania.

129—Miniature of John Neagle by J. R. Smith.

130—Sketch.

131—Sketch.

132—Sketch Book which belonged to John Neagle.

133—Photograph of John Neagle.

134—Sketch.

135—John Neagle's Commonplace Book (page 1, sketch of Neagle's life).
Loaned by The Historical Society of Pennsylvania.

136—Letter John Neagle sent to Thomas Sully.
Loaned by The Historical Society of Pennsylvania.

137—Photograph of John Neagle—signed by the artist.
Loaned by Mr. Ernest Parker, of Philadelphia.

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